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B E R L I N

Jenaer St., 21,
Berlin, W., January 25, 1913.

About seven years ago Eugen d'Albert said farewell to the concert platform, which he left with the avowed intention of never returning to it. He has changed his mind and come back to it—however, not from love of the pianistic career, inasmuch as he greatly despises concert work—but because he is compelled to earn money and this is the quickest and surest way. As a composer d'Albert, on the whole, has not been fortunate. Among his eight operas there has been only one success—"Tiefenland." His private expenses are heavy, so he has been compelled to face the necessity of returning to the concert stage. With the main point at issue—the box office receipts—he had every reason to be satisfied at his Berlin recital, which occurred on Thursday evening. No other living pianist, save perhaps Paderewski, could at the increased prices that d'Albert charged have drawn out such an audience, an audience that taxed the seating capacity of Berlin's largest concert hall to its utmost. The stage was packed as well as the auditorium itself. Financially the concert was an immense success. Artistically it was more or less of a problematical success. D'Albert had supreme moments, as in the days of yore; but on the whole it was evident that his playing has deteriorated to a marked degree. He has lost his former elasticity of touch and his tone in consequence is often hard and brutal. There were occasional beautiful lyric moments, as in a Schubert impromptu and a Chopin nocturne; that old warhorse of his, the Beethoven "Appassionata" sonata, was also given in many respects a remarkable reading. On the other hand, d'Albert often pounded unmercifully. The Bach C minor "Passacaglia," with which he opened his program, was so marred by his pounding and by his unreliable and uneven technic, particularly in the right hand, that it offered the more discriminating of his hearers little enjoyment. Schumann's "Carneval," too, was very unsatisfactory; there was no refinement of conception and still less of execution. Many of the movements were treated brutally and one had the impression that all d'Albert cared for was to get through as soon as possible. Nor was the Chopin A flat ballad, as played by him, a thing of joy. In former years this was one of the best of his Chopin numbers. He worked up a tremendous climax and played with great fire and elan, as he always does, but there was a deplorable lack of finish and refinement and tonal charm. Nevertheless, the celebrated pianist made a tremendous hit with the public, and it must be confessed that he redeemed himself to a great extent in his encores. I remained to hear four of these—his own scherzo, the Liszt polonaise, Rubinstein's A minor barcarolle and Beethoven's rondo, "Die Wut über den verlorenen Groschen."

Perhaps d'Albert was nervous during his program. At any rate, as soon as he began his scherzo his hands seemed to have regained much of their former cunning and his tone suddenly became more plastic and more beautiful. As a musician d'Albert is so great that he can afford to be a law unto himself and approach each composer in his own way. No one has a right to quarrel with him regarding his conceptions, but for such technical deficiencies as he exhibited in the Schumann "Carneval" and Bach "Passacaglia" a big mental grasp is poor consolation. The famous pianist is no longer the d'Albert of yore, and it is a great question if he ever will be again. He will give a second recital next week, when he will play a Beethoven program.

Eleanor Spencer achieved a big and legitimate success at her orchestral concert, given at Blüthner Hall, on Monday. With the assistance of the Blüthner Orchestra, under the leadership of Willy Olsen, the well known conductor of Dresden, our brilliant young countrywoman played the Liszt E flat concerto, César Franck's symphonic variations and Rimsky-Korsakoff's concerto, which has only been played once before in Berlin. Since her last appearance here Miss Spencer has developed to a noteworthy degree. Her performance of the Liszt concerto was notable for its big, legitimate, healthy conception, beauty and refinement of tone and exquisite finish of execution. Miss Spencer possesses above all a thoroughly musical nature. At the same time, she has unusual poise and remarkable artistic balance. She has a happy mingling of virtuosity and musicianship and her exquisite taste forbids all extravagance and playing to the gallery. Hers was a singularly satisfactory reading of the Liszt concerto. César Franck she approached with due reverence and an almost religious sincerity; in fact, this note of sincerity and truth is perhaps the most predominant

of all Eleanor Spencer's remarkable attributes. Her playing of the interesting Rimsky-Korsakoff concerto was brilliant. The applause which the young pianist elicited from her audience, which was a large and distinguished one, was spontaneous and prolonged, and the encores that are inevitable after such refined piano playing enhanced the splendid impression made during the rendition of her program. Miss Spencer recently played the Rimsky-Korsakoff concerto in Leipsic, and the critics there wrote of her performance in the most superlative terms. There can be no doubt of the fact that the young American artist has a thoroughly established European reputation, which she has honestly and justly won. In technical certainty, elegance and bravure Miss Spencer has made extraordinary strides since her last appearance here. Her tone is round and mellow and sympathetic. While she eschews all sentimentality, there is in her playing a pronounced emotional element. When one considers that



HELENA FORTI,
Dramatic soprano of the Dresden Royal Opera, as Marga in the
Berlin premiere of "Stella Maris."

this young lady at the age of twenty-one has already made a European reputation, the prospects for her future appear bright indeed.

Among the numerous novelties of the week were a new symphony by Heinrich C. Noren, the composer, whose name first became known through his symphonic variations, entitled "Kaleidoscop," a work that was performed by nearly all of the great orchestras, both in Europe and America. His violin concerto, which was brought out at Danzig last spring at the annual festival of the Allgemeiner Musikverein, has also had a number of successful performances. With his new symphony Noren is not so fortunate. The work is much too long and the orchestration is overlaid, particularly in the brass. It is a pity that Noren did not exercise more self criticism in this work, for the themes of all four movements are pregnant and interesting and he reveals no small degree of contrapuntal skill in handling them. But he soon becomes loquacious and the interest lags. The public remained apathetic.

Another novelty that fell far short of success was brought out by no less a conductor than Nikisch at the seventh Philharmonic concert. This was a symphonic burlesque for large orchestra by J. G. Mracek. This composer's name is known to Berlin through his opera, "Der Traum," a piano quintet and several smaller compositions. In this burlesque he has attempted the questionable feat of setting the merry pranks of Wilhelm Busch's "Max and Moritz" to music. To do this he makes exhaustive use of an immense orchestral apparatus of too musicians. This is like shooting at sparrows with cannon. Mracek works along the lines of "Till Eulenspiegel," but without success. What looks like a joke on paper does not sound funny at all. The public energetically refused to accept the novelty. The soloist at this concert was Alfred Cortot, of Paris, who gave a magnificent performance of Saint-Saëns' C minor con-

certo. Berlioz's overture to "Benvenuto Cellini" and Tchaikowsky's fourth symphony were the other program numbers.

Eddy Brown scored a triumph at Beethoven Hall, on Wednesday. He played the Beethoven F major sonata, Spohr's eight concerto, the Bach A minor sonata for violin alone, and a number of virtuoso pieces. Eddy Brown, this seventeen year old American boy, possesses both a brilliant and finished technic and a beautiful tone. His performance of the Spohr concerto was magnificent in every respect. He has the staccato and the quick trill so necessary in Spohr and he also has the soulful cantilene, without which a Spohr adagio is impossible on the modern concert platform. He played the Beethoven sonata with true classic repose and with exquisite finish. This young American justifies all the extravagant things that have been said of him and his art. His style has charm, because of its straightforward simplicity and he is one of the few younger violinists who are equally satisfying both in classic works and in the compositions of the brilliant virtuoso school.

On the same evening the celebrated Roumanian violinist, Georges Enesco, was heard in recital in Blüthner Hall. I arrived in time to hear his closing numbers, some arrangements by Kreisler, which he played with such haunting beauty of tone and with such brilliancy of execution that the public was aroused to an unusual pitch of enthusiasm. Enesco reminds one very much of Kreisler. He draws a tone of singular sweetness, a tone that makes a peculiar individual appeal. He also has the same brilliant style of technic as Kreisler, although he lacks the latter's virility of accent. He is a musician to the manner born, and when we have such musicianship combined with the highest order of virtuosity, we have a performer to be reckoned with. Enesco is undoubtedly now one of the greatest violinists of the day.

Rose and Otilie Sutro, the celebrated American performers on two pianos, gave a second concert, which was even more successful than their first recital last month. These two young Americans have brought their ensemble on two pianos up to a degree of perfection beyond which it would seem impossible to go. They play with remarkable precision and finish and yet they have happily avoided getting into the stereotyped style of performance which is always a danger in this particular kind of playing. Their reading of the Mozart D major sonata was admirable. The program contained Rudorf's variations in E major, works by Schütt and Hollaender, Liszt's "Rakoczy" march, and also two novelties, a "Toccato Brillant," by Algernon Ashton, and a caprice in F sharp major, by J. Philipp, both of which met with a friendly reception. Their magnificent performance of the "Rakoczy" march aroused great enthusiasm.

Americans were much in evidence during the week. One who was very successful was Louis Richards, the pianist, now living in Brussels, who appeared at Blüthner Hall conjointly with Matthieu Crickboom. Richards' splendid performance of Schumann's symphonic etudes proclaimed him one of the elite among the younger pianists of the day. This American produces a legitimate piano tone, a tone that is noteworthy for its sympathetic timbre and carrying quality. His technic is admirable and his rhythmic verve is one of the most notable of his many characteristic features. Crickboom is well known here from his former successful appearances. His performance of the seldom heard Tartini D minor concerto was very enjoyable. He was also down on the program for a composition from his own pen and the Wieniawski polonaise. Richards will be heard here shortly with orchestra.

Julietta von Mendelssohn-Gordiani, the wife of Robert von Mendelssohn, is a pianist of such exceptional qualities that it is a matter of regret that she does not oftener play in public. Robert von Mendelssohn, her husband, is no less noted for his cello playing, he being considered the best amateur cellist in Germany, than he is noted for his wealth and philanthropy and for his being a nephew of Felix Mendelssohn-Bartholdy. Madame von Mendelssohn assisted Gabrielle Wietrowetz, the well known violinist, at her concert, given Sunday afternoon at the Singakademie. The two artists were heard in a program of sonatas by Bach, Brahms and Richard Strauss. Strauss himself was present, this being the first time in five years that he has attended a concert in which he did not participate. Madame von Mendelssohn proved herself a worthy partner to Wietrowetz, who has for years been known as the best of all the Joachim pupils of the fair sex.

The Kurfürsten Opera has brought out another novelty, Alfred Kaiser's "Stella Maris." The work met with a warm reception, which was due chiefly to the admirable singing and acting of Helena Forti, who sang the principal soprano role of Marga. Kaiser is not a newcomer to

Berlin, his opera, "The Black Nina," having been given here some seven years ago under Gregor at the Comic Opera. His new score does not reveal any marked progress, the contents showing very much the same good features and the same weak points. He writes melodiously and with a great deal of feeling, he knows the value of contrasts and he understands how to make a strong appeal to sentimental listeners. When attempting to soar to great dramatic heights he falls into the error of mistaking noise for dramatic intensity. The libretto is based on a tragic French story of two fishermen who loved the same girl. The scene is laid at Cape Finisterre, on the coast of Bretagne. The performance, which was conducted by Cortolezis, was most praiseworthy. So great was the success of Helena Forti in the principal role that she has been several times called upon to come over from Dresden to assist in the repeated performances of the opera that have since taken place. Helena Forti, who is now one of the leading sopranos of the Dresden Royal Opera, is a pupil of Teresa Emerich. She seems destined for a brilliant career.

Emil Paur has resigned from his post as conductor of the Berlin Royal Opera. This is a most unusual proceeding and such a step was, of course, not taken by Paur without good reason. The following announcement was made by the general intendant on Monday:

"Conductor Paur, who has just taken a four weeks' leave of absence, has sent in his resignation, and it is probable that he will not return to his post. Conductor Paur considers that he has reason to believe that His Majesty the Emperor is not satisfied with his manner of conducting and that he must loyally suffer the consequences. Any other ground for his resignation, as the 'lack of consideration of court forms,' does not exist."

All sorts of reports concerning Paur's retirement are in circulation. They all agree that the Kaiser expressed dissatisfaction at his manner of conducting the recent per-

formance of "Carmen," which His Majesty attended. It was also reported that Paur had failed to rise from his seat in the orchestra and bow to the Emperor when the latter entered the royal box. There can be no doubt that there was from the start considerable intriguing against Paur, particularly on the part of certain singers and a certain conductor. Soon after the unfortunate "Carmen" performance Paur was to conduct the "Flying Dutchman." The Kaiser suddenly announced his intention of attending this performance and requested that it be conducted by Blech. This proved too much for Paur, so he sent in his resignation on the same day. Paur himself is quite reticent regarding the whole affair.

The influence of Frank King Clark is coming to be felt more and more in the operatic field in Germany. Once a pupil of his has gained a foothold on the operatic stage or concert stage he or she is sure to advance steadily. We have three recent illustrations. Richard Hoetges, hitherto of the Bremen Opera, has just been engaged by the Cologne Opera at much more brilliant terms. Hoetges, who is a special protégé of Siegfried Wagner, undoubtedly has a bright future before him. Hermann Kant, another Clark pupil, who has been singing at the Prague Opera, has been engaged by Beecham for his German opera season at Covent Garden. Clark's pupils are also meeting with success in concert. Muth Galli is at present making a very successful concert tour of Germany and Austria.

The Concert Direction Hermann Wolff has announced the complete program of the Bach-Beethoven-Brahms festival to be held here next spring. It is to be as follows:

FIRST DAY, APRIL 23.

Bach's B minor mass, performed by the Philharmonic Choir and Philharmonic Orchestra and soloists, under Siegfried Ochs.

SECOND DAY, APRIL 24.

At the Royal Opera House.
Special performance of "Fidelio."

THIRD DAY, APRIL 24. Symphony Concert.

Suite in D major Bach
Piano concerto, E flat major Beethoven
Symphony, No. 1, C minor Brahms

FOURTH DAY, APRIL 25. Chamber Music Concert.

Program.

Concerto for three pianos J. S. Bach
String quartet, C sharp minor Beethoven
Piano quartet, A major Brahms

FIFTH DAY, APRIL 26. Festival Banquet.

SIXTH DAY, APRIL 28. Symphonic Program.

Praeludium for organ Bach
Violin concerto Brahms
Ninth symphony Beethoven

The conductors will be Arthur Nikisch, Siegfried Ochs and Max Fiedler. The soloists will include Felix von Kraus, Walter Kirchhoff, Eugen d'Albert, Paul Goldschmidt, Arthur Schnabel and Bronislaw Huberman.

The Stern Conservatory will give a special concert in honor of the Kaiser's birthday, on January 27, when the principal instructors of the institution, including the director, Prof. Gustav Hollaender, will be heard in solo and ensemble numbers. The program will be made up of works by Bach, Beethoven, Mozart, Haydn, Loewe and Handel.

An interesting program of songs by American composers was rendered by Mr. and Mrs. Romeo Frick at their home on Sunday afternoon. It was as follows:

Duet, Oh, Moment that I Bless Dennee
Mr. and Mrs. Frick.
Persian Serenade DeKoven
In War Avery Robinson
With Rue My Heart is Laden Branscombe
The Eagle E. F. Schneider
Schlupfwinkel La Forge
For You, Dear Heart Speaks
Brahma Metcalf
(The latter dedicated to Mr. Frick.)
Romeo Frick.

Herbstgefühl E. Nevin
Faery Song Fikenscher
'Tis Summer in Thine Eyes Bond
Liebesfrühling Williams
Recompense Hammond
At the Spring Beach
Ein Mägdlein singt MacDowell
Karola Frick.
Accompanist, Marguerite Mahn.

Romeo Frick has already become a force to be reckoned with among the vocal teachers of Berlin. To gain a foothold here as an instructor, as he has done in the face of many difficulties, is an achievement, and Mr. Frick is to be congratulated upon his success. But Romeo Frick is not only a successful teacher, he is a singer, who seems destined for a brilliant public career. He sang the group of American songs most eloquently, revealing varied powers of interpretation. His organ is a voluminous and well modulated baritone, which he has under excellent control. He combines intense feeling with rare artistic insight and a commendable skill in tone gradation and word coloring. A warm word of praise is also due Mrs. Frick, whose lovely lyric soprano voice, excellent schooling and refined style of singing won for her hearty recognition on all sides.

The Berlin premiere of Strauss' "Ariadne auf Naxos" at the Royal Opera has been set for February 28. The title role will be sung by Madame Hafgren-Waag, while the part of Bacchus will be in the hands of Jadowler, who created it at Stuttgart. It has not been decided yet whether the role of Zerbinetta will be given to Fräulein Alfermann, of the Royal Opera, or to Bosetti, of Munich.

Mr. and Mrs. Francis MacLennan were recently offered a ten months' tour of South Africa, Australia and New Zealand by Quinlan, of London, who is getting together a large operatic ensemble for the purpose of giving German, French and Italian opera on a grand scale in these countries. Mr. and Mrs. MacLennan were unable to procure from the Royal Opera leave of absence. Meanwhile they have resigned from their positions here to accept an exceedingly advantageous offer from Hamburg, where they will sing all the principal heroic tenor and youthful dramatic and lyric soprano roles. Although the MacLennans occupied enviable posts here at the Berlin Royal Opera, they will be far better off in Hamburg, where they will have greatly increased salaries and five months' leave of absence during the season. ARTHUR M. ABELL.

Meiningen Festival.

Meiningen, where Max Reger controls, will have a music festival on April 1, 2 and 3. Works of Bach, Haydn, Mozart, Beethoven, Schubert, Brahms, Bruckner, Reger and Wolf will be given. Songs, chamber music, orchestral and choral works are being rehearsed.

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LEIPSI C

Leipzig, January 22, 1913.

The fourteenth Gewandhaus concert under Arthur Nikisch included the Berlioz "Symphonie Fantastique," the Saint-Saëns C minor piano concerto, played by Alfred Cortot, the Friedrich Klose orchestral "Elfenreigen," and the Chopin E flat concert polonaise, op. 22. The concert could not be heard for this report, but those present especially remarked upon Nikisch's vivid giving of the symphony and the substantial recognition shown Cortot for very beautiful playing.

The fifteenth Gewandhaus concert began with the "Oberon" overture, followed by a soprano aria from Puccini's "Manon Lescaut," and the Sibelius ballade with orchestra, "Herzog Magnus," sung by Aino Ackte; the Max Reger "Romantische Suite," op. 125, for orchestra; a soprano recitative and gavotte from Massenet's "Manon," and the Schubert C major symphony. This was the first Leipzig giving of the Reger suite. The three brief movements, called nocturno, scherzo and finale, are suggested by poems of Joseph V. Eichendorff. In really romantic intent, Reger has kept his orchestra muted and the strings in almost constant tremolo until well into the finale, where the body is then allowed to play in fine power. Those who are familiar with Reger's Bach-Schumann-Brahms moods would prefer that he compose in the great vigor he there shows, but having once selected the romantic, he shows at least as portentous voice as any of his contemporaries who write in that style. The romantic suite therefore constitutes twenty-five minutes of pleasant entertainment. The Sibelius ballade of "Herzog Magnus" is a vocal work of fine musical fiber and delightful orchestration. Ackte sang in fine style, but her voice showed hard wear. The Schubert C major symphony has been a Nikisch favorite for years. The results he gets with it are indescribably beautiful and the orchestra played it in particularly great spirit on this occasion. Next week the program is entirely of Beethoven. There will be only the "Egmont" and the second "Leonore" overtures, and the G major and E flat piano concertos, played by Eugen d'Albert.

The very gifted young Russian pianist, Rebecca Burstein, was assistant at the fourth concert of the Sevcik Quartet. She participated in a rendition of the Tchaikovsky A minor trio, op. 50. Her talent and her equipment represent practically everything that goes to make a completely satisfying artist. Hers is a finely poetic nature, of perfect rhythmic sense, with feeling, character and intensity. In company with Lhotsky and Zelenka, she gave the trio in full Slavonic manner, which earned cordial recognition from all sides. Marc A. Blumenberg, editor in chief of THE MUSICAL COURIER, heard the performance and enthused as warmly as the rest.

The Leipzig pianist, Anny Eisele, had the help of Bohuslav Lhotsky, leader of the Sevcik Quartet, in a program of sonatas with violin. There were the Mozart No. 22, E minor, and No. 30, D major, the Beethoven A minor, op. 23, and the Grieg G major, op. 13. On February 1 Miss Eisele assists Walter Soomer in a ballade and aria evening. In the sonata playing with Mr. Lhotsky, as in recent performance with quartet, the pianist showed those finely musical qualities that have been observed here from time to time in recent years. Lhotsky plays always agreeably, in clear setting out of the forms.

Marie Hoover Ellis, of Chicago, played the Grieg piano concerto at one of the Sunday afternoon concerts of the Winderstein Orchestra, when three thousand people completely filled the floors, galleries and rear stage of the Albert Halle. The young artist has spent some seasons in Vienna, has played there and in London, and has announced a recital for Dresden. In her Leipzig playing she gave care to the clear playing of all passage work, her octave playing was crisp and vigorous, and she placed a very good reception to her credit. On the same occasion the mezzo soprano, Paula Schick-Nauth, of Frankfurt-am-Main, sang a Gluck "Alceste" aria and songs by Schubert, Schumann and Brahms. She revealed excellent usage of a full, beautiful voice and was likewise warmly received.

The orchestra gave the Richard Stöhr A minor symphony and "Tannhäuser" overture.

Muriel Little, of London, once spent some years at Leipzig in the study of voice and piano, and has specialized for four years as a teacher of singing. With five of her pupils she is in Leipzig again for a month's visiting and hearing. During their visit a number of them have been heard in informal recital. Annie Bartle gave the Brahms "Botschaft," "Sapphische Ode" and Jensen's "John Anderson, My Jo." Nelly Chapman sang Sander-son's "My Dear Soul" and d'Hardelot's "I Think." Elizabeth Walker gave Quilter's "Now Sleeps the Crimson Petal" and del Riego's "My Gentle Child." The party further includes the Misses Teesdale and a younger Miss Little. All of the party sang in light, easy giving of high, middle and low voice. There was no forcing nor restriction of any kind, so that there was steady evidence of safe, intelligent and successful teaching on the part of Miss Little, who had had each of the voices for some seasons. With such results steadily attained a few more years should find Miss Little in very strong vogue with those wishing to sing as a career.

In the first of three December appearances, soprano Elsa Alves gave songs by Liszt, Debussy, Strauss, Brahms, L. Reichardt and Weingartner. At a second her program included Foote's "Irish Folk Song" and three Shakespeare songs, to include the sixteenth century ballad air, "O Willow, Willow," Dr. Arne's "When Daisies Pied" and Morley's "It Was a Lover and His Lass." At the third appearance she sang the Sibelius "Im Feld ein Mädchen singt," Kaun's "Der Gast" and Stenhammar's "Mädchen kam vom Stelldichein." These appearances were before the Verein "Deutsche Laube," the English Romanic Seminary of Leipzig University, and the "Alte Musikalische Gesellschaft für Kammermusik."

A Sunday morning piano recital by Ignaz Friedmann included the Bach-Taussig D minor toccata and fugue, Beethoven D major sonata, op. 28, five selections by Chopin and both books of the Brahms-Paganini variations.

EUGENE E. SIMPSON.

MUSIC IN DENVER.

Denver, Col., January 25, 1913.

Madame Sembrich, assisted by Gulia Casini, cellist, and Frank La Forge, pianist and accompanist, gave the second concert under the management of Robert Slack on Wednesday, January 8, at the Auditorium. The famous prima donna drew a crowded house, was in splendid voice, and, with her gifted accompanist, gave a very fine program. Mr. La Forge included in his group of solo numbers an interesting composition, "Parfum Exotique," by Francis Hendricks, a young American composer and a resident of Denver.

The American Music and Art Society held its monthly meeting at the Albany Hotel, Thursday evening, January 9, when a program of MacDowell compositions was given. Nelson Sprackling played the "Sea Pieces." Mary Taylor, soprano, sang a group of songs, among which were "To a Wild Rose," "A Maid Sings Light" and "Idyl." The "Keltic" sonata was played by Lola Carrier Worrall in a thoroughly enjoyable manner. The program closed with the singing of three part songs for mixed voices, "The Brook," "Slumber Song" and "Barcarolle," by a chorus of twelve voices from the Harmony Club, under the leadership of Hattie Louise Sims.

Charles Wakefield Cadman, the noted American composer, was a holiday visitor at his Denver home. He was looking well and reported a busy season, lecturing and concertizing.

The second concert of the Denver Philharmonic Orchestra was given Friday afternoon, January 10. Beethoven's symphony in B flat major, No. 4; "La Procession" nocturne, by Rabaud, and symphonic poem No. 2, by Liszt, were given. The rendition of the program showed marked

improvement over that of the first concert. The leader, Mr. Lureman, had his men under good control, and they did some nicely shaded ensemble work, both in the symphony and in the Rabaud number. Lucile Roessing Griffee, soprano, gave Donizetti's romance, "Il faut partir," in a fresh, well rounded voice of beautiful quality, and was obliged to respond with an encore number. Mrs. Griffee has been identified with the musical life of Denver for several years, gaining a host of friends and admirers, who will miss her when she leaves shortly for New York City, where she will go to prepare herself for a broader musical career.

Carrie Auslander, seventeen year old pupil of Florence Taussig, was heard in a piano recital at the Y. M. C. A. Auditorium on Thursday evening, January 16. Her program of twelve numbers, played without notes, was selected from the works of Beethoven, Chopin, Schumann, Liszt and Henselt.

The music lovers of this city are greatly indebted to Manager Slack for presenting Julia Culp in a song recital on Tuesday evening, January 21, at the Auditorium. Her singing in a classical program of Schubert, Schumann and Brahms songs was a revelation, and aroused genuine enthusiasm. Zimbalist, the violinist, shared the honors of the evening with Madame Culp, and the combination of the work of these two great artists made this the most notable concert that the writer has heard in Denver.

DOLORES REEDY MAXWELL.

SEATTLE MUSIC.

Seattle, Wash., January 26, 1913.

Mary Carr Moore, of Seattle, has been visiting New York, where she attended the recent twenty-first annual dinner of American dramatists and composers. On this occasion she was accompanied by Alice Harriman, publisher and author, now of New York but formerly of Seattle. Mrs. Moore is the composer of "Narcissa," an opera of which Seattle is unquestionably proud.

Two large orchestras participated in the inaugural ball, the first in eight years, held at Olympia, Wash., on Wednesday night, January 15. The guests of honor included: Governor Ernest Lister, Mrs. Lister, Florence Lister, Lieut.-Gov. L. F. Hart, Mrs. Hart, Speaker Howard T. Taylor, Mrs. Taylor, Chief Justice H. D. Crow, Mrs. Crow, Judge Mark A. Fullerton, Mrs. Fullerton, Judge Wallace Mount, Mrs. Mount, Judge S. J. Chadwick, Mrs. Chadwick, Judge M. F. Gose, Mrs. Gose, Judge George E. Morris, Mrs. Morris, Judge Emmett N. Parker, Mrs. Parker, Judge Overton G. Ellis, Mrs. Ellis, Judge John F. Main, Mrs. Main, Senator P. H. Carlyon, Mrs. Carlyon, Representative G. H. Greenbank, Mrs. Greenbank, Representative W. Dean Hays, Mrs. Hays, State Secretary I. M. Howell, Mrs. Howell, State Treasurer E. S. Meath, Mrs. Meath, State Auditor C. W. Clausen, Mrs. Clausen, Attorney General W. V. Tanner, Mrs. Tanner, Superintendent of Public Instruction Josephine Preston, Commissioner of Public Lands Clark V. Savidge, Mrs. Savidge, Insurance Commissioner H. O. Fishback, Mrs. Fishback.

The Ladies' Literary and Musical Club met on Friday, January 17, at the home of Mrs. W. A. Burleigh, East Green Lake Boulevard.

M. H.

Frances Alda at Southern Festivals.

Many Southern music lovers will have the opportunity of hearing Frances Alda this spring, as the Metropolitan Opera soprano has been engaged to sing at the big music festival at Baltimore on April 9 and also at the festival at Richmond, Va., on May 5. This will be Madame Alda's first appearance in these cities and great interest is already aroused in her coming.

Owing to the length of Madame Alda's Metropolitan Opera engagement, which does not close until March 7, her spring concert tour under the direction of Frederic Shipman will not open until the following Monday, March 10, when the initial concert will be given at Little Rock, Ark. Madame Alda's spring tour will cover eight weeks and will be limited to twenty-four concerts, as the diva sings but three times a week. Concerts already have been arranged for the following cities: Little Rock, Fort Smith, Muskogee, Dallas, San Antonio, Fort Worth, Houston, Austin, Lincoln, St. Louis, Louisville and Pittsburgh.

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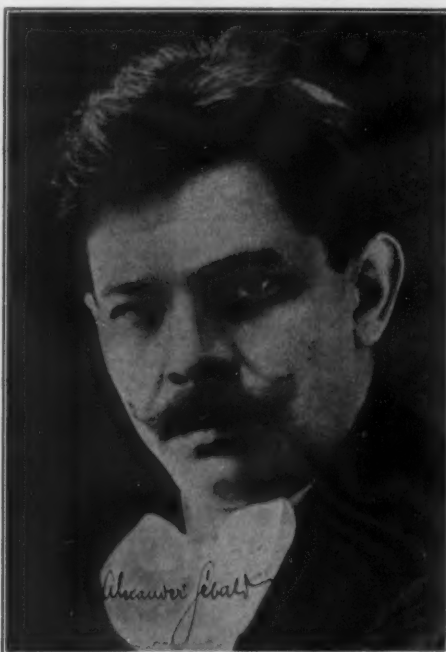
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PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, January 26, 1913.

Grace Freeman, violinist, gave a recital on January 17 assisted by Wager Swayne's brilliant pupil, Marie Mikova. To my very great regret I was unable to attend this recital, which, I am told, was excellent. The program was such as testifies to Miss Freeman's mastery of the instru-



ALEXANDER SEBALD.

ment, including, among other things, the sonata in E for violin alone of Bach, which, as we all know, is no child's play. Miss Mikova, who acted as accompanist, was also heard as soloist, playing the Chopin-Liszt "Chant Polonais" and Campbell-Tipton's "Octave Study." This latter is one of those rare compositions which is musically beautiful and, at the same time, a most effective piece for the exhibition of a masterly technical facility, especially, I think, in the right hand. It is a piece with which a soloist may always win an encore, and one also, I may add, that only a masterly performer may successfully attempt.

Kreisler gave a concert at the Salle Gaveau on January 21 before an audience which filled every available corner of the hall, and received a tremendous ovation, as he always does here. He sometimes plays here as many as fifteen times a season to the same crowded houses and the same enthusiasm on every occasion. His program was as follows: 1. Suite in E minor, Bach. 2. Concerto, Vivaldi. 3. Concerto, Viotti. 4. Romance, "Caprice Viennois," "Tambourin Chinois," Kreisler. Everything has been said that can be said in praise of this wonderful master of the violin, and nothing is really left to the local critic. It seems to me that one of Kreisler's most astonishing features is this perfect evenness. He is always in good form; he seems always filled with the same spirit of enthusiasm which so quickly communicates itself to his audience; his fire and force never flag. This is no doubt due to his perfect physical well being, his perfect health. To this, in some degree, at least, must be due his surprising magnetism, and one cannot but be impressed by the comparison of this healthy, robust art with the affectation of certain artists of the "romantic" school who believe that art is largely a matter of a highly developed state of hyperesthesia—who sap their physical strength by every known excess until they become nervous wrecks, and then wonder why their magnetism does not impress and over-

whelm their audiences. Let some of these listen to Kreisler with his healthy art and learn from him a lesson.

A new society has been formed here which has for its name "Société Française de Musique Allemande." Like the Brahms Society it will no doubt have a long and bitter fight against local prejudice and also against Parisian indifference and lack of curiosity—these latter characteristics of the French being the most astounding to the foreigner and the most difficult to understand. Even composers, even directors of orchestras who, you would think, would be naturally on the lookout for new works, take seemingly no interest whatever in what goes on in the outside world. I know that this statement will be denied. I have made it in the presence of French musicians and had it hotly contested. But it is a fact nevertheless. And the only foreign works which win any real success with Parisian audiences are those of the great old masters. This new society proposes to play works of Brahms, Loewe, Bruckner, Wolf, Mahler, Reger, Strauss, Schönberg, etc.

In this connection it may not be without interest to add that a number of musicians and journalists here have been making a genuine effort to induce the conductors of the large orchestras to give some of the great modern works by German, Russian, and other foreign musicians, but, so far, without any success whatever. In fact only this week when Casals was to play the Dvorák concerto, Mr. Pierné, the conductor of the orchestra, made some remark about this composition so insulting that the soloist refused to play it or anything else. The funny thing about it is that the general sentiment seems to be today to criticize Casals and not Pierné. The attitude toward foreign compositions is always such. Let me add that if the composition in question had been by some French composer Mr. Pierné would have been the center of a disturbance.

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and a discussion which we would not hear the end of for weeks. All of which brings up the silly old question of patriotism and art. And it is a silly old question, for patriotism never had anything yet to do with art, and never can have. And the people who most persistently let down the bars to the best art and the best artists, irrespective of nationality (like us Americans), will always have the best art—a thing which the French cannot understand.

On January 22 Genevieve Lorrain gave a violin recital at the Salle Erard (which is not only the most attractive hall in Paris, but also possesses the most satisfactory acoustic properties)—assisted by Fannie Di Rosa, Jean Batalla and Jean Nougues. I strongly suspect that it was the names of Batalla, who is a popular pianist here, and of Nougues, the now renowned composer of "Quo Vadis," "La Vendetta," "La Danseuse de Pompei" and "L'Aigle," which attracted the large audience to this recital. And, judging by the remarks I heard all about me, I suspect also that many of the audience were surprised at having a real musical treat in the playing of Miss Lorrain. This young lady—she seems very young and very slight, almost delicate—displayed an astonishingly beautiful tone and a depth of feeling altogether unusual. Her technique is, as yet, far from perfect, but that will come, and once she gets it, she will, I believe, be an altogether remarkable player. It says much that, in spite of certain crudities of technique, she held her audience through every moment of her performance, and that the applause went off with a bang when she was through. (If you have observed audiences enthusiastic and otherwise you will know what I mean.)

A concert for children was given on Thursday afternoon at the Salle de l'Etoile by Mr. Clouet, flute; Madame Alvin, pianist; Mlle. Cottard, soprano. The program (for children) was: Sonata, flute and piano, Bach; two songs by Massé and Monsigny; sonata for piano, Mozart; two flute solos by Mouquet; "Invention," Bach, and "Menuet," Paderewski, for piano; and the vocal waltz from "Mir-eille," Gounod. I give this program (for children!) without comment. Comment is certainly unnecessary. The performance of it was excellent. Madame Alvin, especially, is a pianist of great merit, a pupil of Galston, and an exponent of his particular method of touch which gives the piano that brilliant quality which we all recognize in the playing of this great master. Personally I doubt very much whether this method can be taught at all, or whether the genius of a Galston can be transplanted. It seems to me that genius of that order must be in-born and can never be acquired. But it is refreshing to find an enthusiast like Madame Alvin who has faith in the intrinsic quality of the method apart from the brain and the arm which make it go.

Emil Frey, professor at the Imperial Conservatory of Moscow, comes to Paris once each season to give a piano recital, and he is welcomed here by a large host of admirers, winning at each successive visit the success which his excellent playing deserves. His last program contained a new number: "Prelude et Fugue Pathétique," by Henry Reymond (published by Foetisch), which is of real value. He also played some of his own compositions—which was a mistake. In fact I am coming to the conclusion that it is always a mistake for a pianist, or any other artist, to confuse production and interpretation. If one wishes to appear both as producer and interpreter let him rather give a recital devoted entirely to his own compositions. It is always confusing to the mental attitude of the auditor to find a good performer a poor composer, like Liszt or Rubinstein or Tausig or a hundred others. And if your works have not enough merit to be widely known and frequently played by other artists, then why play them yourself?

This has been a week of great events: Kreisler, Paderewski, Sébald. It has been several years since Sébald was heard here and a large and enthusiastic audience turned out to welcome him at his first return concert, which was given on Friday evening at the Salle Gaveau. He was assisted by the Lamoureux Orchestra, under the direction of Chevillard. The program was as follows: Concerto in A minor, Molique; concerto in D, Beethoven; "La Fee d'Amour," Raff; "Carmen" fantasia, Sarasate. That is surely a program of stupendous dimensions and teeming with difficulties which few artists care to face in a single evening; and it is a remarkable fact that Sébald, instead of showing fatigue, as one might expect, seemed to grow with his task. But if this is a program

full of difficulties—double stops, chord passages, harmonics, and all the rest of the seemingly impossible feats of invention and execution, especially in the "Carmen" fantasia—it is also a program full of beauty. The little known Molique concerto is altogether charming. The andante is a really lovely bit of melody, and Sébald let it sing itself out as if his whole heart was in it. And the final rondo, a light and delicate waltz movement, is truly delightful. The rest of this program is too well known to need any comment, but the playing of it is quite another matter. Here, indeed, was a revelation! I think that few of the audience realized beforehand Sébald's surprising mastery of the violin, and it was evident that the enthusiasm grew and grew as he reeled off page after page of these hardest of hard passages with perfect ease, perfect surety, and a warmth of tone and feeling that could only be produced by a player whose technique was far above his task, by a player to whom these technical difficulties meant nothing. His playing of the Sarasate piece reminded me for all the world of Sarasate. "He just stood up and played," as some one expressed it. And that gives exactly the right idea of the perfect ease of his performance and his delightful lack of affectation. His success, as I have already said, increased with every number, and finally, after most of the orchestra had left the stage and the audience still continued standing in their places and cheering, he was induced to play a movement from Bach for violin alone.



THUEL BURNHAM.

year giving the integral works of Chopin—as an English friend expressed it, "Chopping-Chopin." But it seems that Mlle. Dron could not stand this invasion of her camp, and so, on last Saturday evening, both of these pianists went at poor, old Chopin at once. Madame Riss-Arbeau, pianist, Oeuvres de Chopin; Mlle. Marthe Dron, pianist, Oeuvres de Chopin. Whew! No. They were not in the same hall, fortunately! One of them was over in the Latin Quarter and the other way up in Montmartre. What next?

Paderewski made one of his all too rare visits to Paris this week and was heard on Sunday at the concert of the Conservatoire Orchestra. It was a wonderful performance and a no less wonderful success. Every one who could possibly crowd into the little hall of the Conservatoire did so, and those who could not stood outside and fumed, or set their hopes on next week when this great artist will again be heard. There was the usual ovation which always follows Paderewski's every appearance, and the usual encores; after which most of the audience went home leaving Mr. Messenger to play Rimsky-Korsakoff and Liszt for his own contentment and satisfaction. But why does this orchestra on such an occasion not take a hall of larger seating capacity than this old Conservatoire? There were many, many disappointed music lovers. Many who did not even make an attempt to get seats, knowing the practical futility of it. This exclusiveness is certainly a narrow minded policy.

The excellent Sechiari Orchestra, which is, in my opinion, the best of the Paris orchestras, having the only really talented and efficient conductor, Pierre Sechiari, at its head (I do not speak of the opera orchestras or conductors, but only of orchestral organizations), opened its season on Sunday at the Marigny Theater in the Champs Elysees, the program being Schumann symphony No. 2; andante and allegro for cello, Hollman; "Les Preludes," Liszt; "Scheherazade," Ravel, and "Impression d'Italie," Charpentier. The soloist was Josef Hollman. Sechiari is a born conductor and will surely make his orchestra what the Lamoureux Orchestra used to be in the old days when Lamoureux was at its head and the concerts were given at the Cirque des Champs Elysees not far from

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where Sechiari now holds his concerts. Sechiari is having the same sort of financial struggle which Lamoureux had in his day when he was first organizing his orchestra. It is to be sincerely hoped that Sechiari will win through. Neither of the three older orchestras is now what it used to be or ought to be and there is room here for a new man.

Will "Parsifal" be given at Monte Carlo or not? That is a question which it seems at present hard to answer. But, however that may be, we have had an opportunity to hear a large portion of it here in Paris and in a very delightful way. The "Concerts Spirituels" under the direction of Paul de Saunieres gave on Sunday afternoon, at the Church of the Sorbonne, the major portion of the first and third acts, omitting the profane second act which would seem to be out of place in a church. It seems to me that "Parsifal" is more in place at the Church of the Sorbonne, or any other church, than at Monte Carlo!

George A. Walter, of Berlin, gave a recital here last night, his program consisting entirely of Bach, Schumann and Schubert—mostly Bach. Mr. Walter was, I am told, originally brought to Paris by the Bach Society, and certainly his program seemed to please his audience. He was effectively accompanied by Elsa Walter.

Thuel Burnham, who will tour America in 1914, tells me that his manager already has him booked for a large number of dates both East and West, including engagements with some of the principal symphony orchestras. Meantime he has many applications from pupils who wish to study with him during the coming summer and he has decided to remain in Paris throughout the summer. He will be here steadily until about Christmas time. Among pupils at present studying with him who show particular talent are Marguerite Kreeger, of Kansas City, and Laura Ingalls, daughter of the famous lawyer, of New York, both of whom will give recitals in the spring. Another pupil, Addie Givens Wynne, has been concertizing with fine success in the Middle West, and Mrs. John MacArthur, president of the Thursday Musicales of New York, who studied with Burnham last winter, has just recently played with the Kneisel Quartet in New York.

David Sapirstein's Piano Recital.

Tuesday afternoon, February 4, in Aeolian Hall, New York, David Sapirstein gave his second piano recital. His program, though concise and comfortably short, was varied enough in its selections to show sufficiently the scope of his proficiency. It consisted of a Beethoven sonata, op. 110, with all its possibilities of contrasting color effect; the four ballades of Chopin, and the Busoni arrangement of the "Mephisto-Waltz" of Liszt.

During the beginning of the concert Mr. Sapirstein had to contend with a contrapuntal figuration of hammer rappings from the building going up adjoining the concert hall, but this impromptu duet was only temporary, and eventually the audience was allowed to concentrate on what the pianist had to offer.

It is difficult to forget the famous line of Browning when considering a concert of this caliber: "Oh, the little more, and how much it is! And the little less, and what worlds away!" Mr. Sapirstein's pianism just about reached a "little less" than the performance of a finely gifted musician. He exhibited much mechanical dexterity, though at times crude and heavy and lacking in that quality of seemingly effortless ease characteristic of a finished and fluent technic. His use of dynamics is almost melodramatic, and frequently beyond any exactness of control. And while there was much sound and fury as over against more quiet playing, there was little nuance of timbre, and indeed the whole program was somewhat garishly given and unsuitably lithographic in effect. Mr. Sapirstein has the fatal gift of adequacy which is usually the result of much work and much teaching, and with which genius has but little to do. Whether he will develop this adequacy into something more than traditional capabilities is a matter which time and his future career will prove.

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The performance of the Mahler seventh symphony by the Queen's Hall Orchestra, under Sir Henry J. Wood, at Queen's Hall, January 18, was the outstanding feature of the opening of the 1913 season. So much has been written in the columns of THE MUSICAL COURIER concerning Gustav Mahler and his various compositions that little need be said by this department. As to the seventh symphony, which received the first London hearing on the date above mentioned, it is, like all the Mahler works, colossal in conception and intensely interesting. It was particularly well presented by Sir Henry J. Wood and his men. As recorded in a previous issue the orchestra was augmented to the stipulated requirements and everything done to accord the work a proper and sympathetic hearing. There was a capacity audience and much appreciation.

It is of interest to note that at the next symphony concert by the Queen's Hall Orchestra Scriabine's tone poem, "Prometheus," will receive its first hearing in England. Written for orchestra, the work has a piano obbligato which on this occasion will be played by Arthur Cooke, a Birmingham musician, who has appeared in London on former occasions, notably as soloist at the Promenade Concerts. And at this same concert Carl Flesch will be the soloist, playing the Beethoven violin concertos.

It is not often that London has the opportunity of hearing quartet playing of the musical and esthetic value of the Gelo Quartet, of Paris, which made its first London appearance in Bechstein Hall, January 20. The program, though somewhat lengthy as to actual time, consisted of but three quartets—namely, the César Franck; the first performance in London of B. Hollander's quartet, No. 2, op. 30, and the Schumann A major, op. 41. Much has been written on the César Franck work, but it is doubtful if London has ever heard it better played. A wonderful composition it is, a great psychologic narrative, dramatic and intensely emotional. The beauty of its opening movement (poco lento, followed by an allegro) was played with a sustained beauty of tone and a precision that at once attracted and held the attention; in the following vivace movement, with its lightness and its mood of the woodland, it was presented with the greatest of delicacy and finish; and then in the larghetto, the strong, masculine mood was played with a nobility of sentiment and a grandeur of mood bordering on the sublime; the final movement, allegro motio, with its vague

and reminiscent mood, its measures expressing a great "conflict of soul," and rising to a fine climax, found an interpretation that left nothing to be desired. Not until his fifty-sixth year did César Franck begin to think of writing a string quartet, we are told by his biographer, Vincent d'Indy, but the whole mood of this great D major quartet is that of youth, the wonderful, brilliant, effervescent mood characteristic of the youthful mind, except perhaps in the last movement, which might be termed a



JOHN ACTON.

"revolt." However, as played by the Gelo Quartet, the work was full of meaning and musical charm. The Schumann quartet, last on the program, received the same fine esthetic analysis. The viola of the quartet was here heard to exceptional advantage in the assai agitato. The personnel of the Gelo quartet, it need hardly be said, as the ensemble work proved beyond a question, is of exceptional merit and is comprised of the four following named musicians: Albert Gelo, Albert Bloch, Louis Bailly and Louis Ruyssen.

At his second recital, given at Steinway Hall, January 23, Daniel Melsa, the young Polish violinist, proved, even more conclusively than at his first recital, that he is a violin player of unusual talent. His program was constructed of the Bach E major concerto; the Glasounoff A minor concerto, and Vieuxtemps' D minor concerto. In the first named composition the young artist scored a big success. He revealed that he has the classical instinct and the capacity to portray it as it is exemplified in the Bach E major, with a breadth and nobility of tone, a sentiment austere but poetic as his phrase line repeatedly affirmed, and a vigor not of the grossly physical, but of the intense and nervous quality. He is a violinist that evidently not alone improves on repeated hearings, but one who possesses the great power of differentiating in his various compositions; that is, his Bach is Bach; his Glasounoff is

Glasounoff, and his Vieuxtemps is Vieuxtemps. He is not Melsa in everything he does, which is rather refreshing in these days of overcharged subjective virtuosity. In the Glasounoff concerto the violinist was essentially true to the character and sentiment of the work; and in the Vieuxtemps his technical skill was superb in its perfection of accuracy, intonation and fleetness. There is great refinement of sentiment in the latter named work, great delicacy and poetic charm, and Melsa gave utterance to the musical worth of the composition with true musical feeling, never sacrificing the purely organic truth of the work to the virtuoso display. The difficulties, however, of octaves, sixths, chords, and intricate bowing, were all presented with his characteristic calm, simplicity and naivete that impart a great charm to all the young artist's interpretations, whether of the display order, or the deeply interpretative. It is said that he will shortly be heard in conjunction with the New Symphony Orchestra under Landon Ronald, which will be awaited with much interest as his two London recitals have been with piano, which, in the matter of the concerto, does not give fair opportunity either to interpreter or interpreted. A third recital is also announced for February 1.

At the Royal Albert Hall, January 19, Phyllis Lett was the contralto soloist, when she sang with great success Gluck's "Che farò," Landon Ronald's "O, Lovely Night," and Kenneth Rae's "Life's Epitome." Landon Ronald conducted and played the accompaniment to his song.

Katharine Goodson was heard in recital at Bechstein Hall, January 23, when she presented an interesting program, some of the numbers in which she has been heard before, notably the Brahms F minor sonata. This work Miss Goodson has made essentially her own. In the unraveling of its difficulties she has brought to bear her own strong individuality and her feeling for the vigorous and healthy sentiment in interpretation. That she ranks foremost among English women pianists has long been conceded and on the occasion of her recital in London this week she but added a strengthening link to the long chain of past successes which have given her this pre-eminent position. Another work figuring on her program, and one in which she has been heard on former occasions was the Grieg ballade (G minor), a work that suits her admirably and in which she found a sympathetic medium of expression. Other compositions heard were some Chopin numbers; three works by Arthur Hinton, which are effective and very musical compositions for piano; and other miscellaneous numbers, bringing to a close a most interesting recital.

It is an interesting announcement that John Acton, the well known singing teacher, has made, that he is to open a branch studio in Paris for his many pupils who desire to study other branches of their art on the Continent, but who at the same time desire to remain under Mr. Acton's guidance for their singing method and tone production in general. Mr. Acton will divide his time between London and Paris after February 1, his Paris studios to be at Rue Blanche 1. Mr. Acton, who studied with the late Francesco Lamperti, of Milan, and who has the special recommendation of Dr. Hans Richter, the famous conductor, has had great success with his many pupils, several of them having appeared at the Royal Opera Covent Garden in French, German and Italian opera; and many others, appearing with the Beecham Opera Company, the Quinlan Opera Company, George Edwards' musical comedy companies, and other musical organizations here and throughout the Provinces. There is perhaps no other London teacher who has numbered so large a percentage of professional pupils among operatic, oratorio and concert singers as Mr. Acton, and it is the expanding of his great following that has necessitated his opening a branch studio on the Continent. There is no greater authority among English teachers of the Wagnerian music dramas than Mr. Acton, who was for many years closely associated in professional work with Dr. Hans Richter.

The descriptive and explanatory lecture given by Alfred Kalisch on "Der Rosenkavalier," at Aeolian Hall, January 24, with musical illustrations by Frank Mummery, pianist, was a most interesting and a well attended affair. Mr. Kalisch went into much interesting detail of the libretto and Mr. Mummery played the excerpts with much taste, among which a fantasia on the opera by Otto Neitzel brought the lecture-recital to a close.

For the recently staged Chinese play at the St. James' Theater, entitled "Turandot," some excellent entr'acte music has been arranged from Busoni's orchestral suite of the same name. The version for the theater orchestra has been made by Johann Wysman, and is very effective. Besides the entr'acte music, music may be said to accompany the entire play, preparing the entrances, accompanying entrances, and also in some delightful measures for the "slaves who dance and sing before Turandot."

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Though Mr. Busoni has utilized several of the Chinese scales, including that of whole tones, the music is not essentially Eastern or Oriental, but nevertheless, effective and appropriate enough for the scenes and atmosphere of the comedy. It was particularly well played by the St. James' Theater Orchestra, under the direction of William Robins, musical director.

"It is through the medium of the vaudeville stage that the future of English opera lies," believes Bertram Shapleigh. In a recent issue of the Hippodrome, Mr. Shapleigh asserts that it is such establishments as the London Hippodrome, the Coliseum, and the Palace that must and will assist in no small degree in furthering the interests of the higher lyric drama in England. And seeing the growing demand by vaudeville audiences for grand opera in miniature, Mr. Shapleigh has recently put the finishing touches to an exquisite little original work with four characters, taking about a half hour for its performance and maintaining the best traditions of grand opera. Of his many works of more ambitious dimensions may be mentioned his orchestral suites, "Ramayana" and "Gur Amir," which have been performed by some of the leading orchestras. But Mr. Shapleigh is best known to the English public through his setting of Poe's "Raven," first performed at the Middlesbrough festival, and the "Song of the Dervishes" and "Lake of the Dismal Swamp," the latter being a setting of one of the hymns of the Rig Veda. Mr. Shapleigh is ably assisted in all his work by his talented wife, who has written the librettos of his operas, and composed the verses for most of his songs.

A classical player of the first rank must be termed Albert Geloso, who gave his first London violin recital at Bechstein Hall, January 25. Mr. Geloso's playing of the Bach B flat "Inventions" and the "Chaconne" must be considered as among the finest classical interpretations London has heard in many a day. Though his reading was essentially poetical he has just the right gauge of the necessary austerity that Bach, particularly, calls for. And also, the arrangement of the "Inventions," by Georges Enesco, has preserved that same characteristic, though the arranger worked from but a figured bass. It was a most interesting study in style, proving the innate nature of the something that the word style is usually used to designate. The lovely tone produced by M. Geloso, his broad conception and nobility of musical thought, again found voice in a Jean-Marie Leclair sonata (in D). Here again the true artistic conception of the work was paramount, and all virtuoso display a secondary consideration. In four movements, adagio, allegro, sarabande and tambourin, the work expresses the greatest finesse in sentiment, and it found a worthy interpreter in the violinist, M. Geloso. Other compositions on the program were the Saint-Saëns concertstück, No. 1, A. op. 20, and a group of six miscellaneous numbers.

Among those who have subscribed for the opening performance of "Der Rosenkavalier" are the following named personalities: King Manuel, Prince Lichnowsky and Princess Lichnowsky, the French Ambassador, the Russian Ambassador, the Austrian Ambassador, the Duchess of Rutland, the Duke and Duchess of Manchester, the Duchess of Sutherland, the Duchess of Marlborough, the Marchioness of Ripon, the Marchioness of Anglesey, the Marchioness of Tullibardine, the Marquis de Soveral, the Marchesa Rudini, the Earl of Plymouth, the Earl of Londesborough, the Earl of Kilmorey, Earl Howe, Countess Fitzwilliam, Countess Amherst, the Countess of Radnor, the Countess of Lytton, Viscountess Massereene and Ferrard, Lord Howard de Walden, Lord Sandhurst, Lord Herschell, Lord Mersey, Lord Alexander Thynne, Lady Northcliffe, Lady Charles Beresford, Sir Philip Sassoon, Sir Ernest Cassel, and Mr. George Keppel.

Georg Henschel, the noted lieder singer, will give a song recital at Bechstein Hall, February 18, which date will be his sixty-third birthday. Mr. Henschel will give examples of the Schumann, Schubert and Loewe art of song and will, as is his custom, accompany himself at the piano.

The Quinlan Opera Company has just concluded an eighteen months' tour of England, South Africa and Australia. During this period the company has given some four hundred performances. Thomas Quinlan, manager of the company, announces his intention of giving a season of Wagner music-drama in the Provinces in the early spring, after which the company will again embark for Australia, where it is the intention of this enterprising manager to mount the "Ring," which has never been heard there.

Among the concerts announced for the near future are a recital by Busoni; recital by Egon Petri; a twilight concert by Liza Lehmann, assisted by Nancy Price; recital by Lula Myss-Gmeiner; violin recital by Mary Dicken-

son; two concerts by the Rosé Quartet; and, as usual, several orchestra concerts by the various orchestral organizations.

EVELYN KAESMANN.

MUSIC IN BUFFALO.

819 Richmond Avenue.
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Buffalo, N. Y., January 29, 1913.

The music committee of the Philharmonic Society announces that Pasquale Amato, baritone of the Metropolitan Opera Company, New York, has been engaged as one of the soloists for the May music festival on May 7, 8 and 9. This is a welcome announcement as Mr. Amato has many warm admirers here. Olive Fremstad will sing at the Wagner Centenary on the third night of the festival. The Theodore Thomas Orchestra and the Philharmonic Chorus of 225 voices also will be heard on that night. Other well known singers engaged to assist are Florence Hinkle, Rosalie Wirthlin, Lambert Murphy and Henri Scott. Mr. Webster, the director of the Philharmonic Society, is preparing a splendid program and the festival will probably be one of the most attractive ever held here.

Some disappointment was felt at the announcement that Dr. Karl Muck would be unable to direct the Boston Symphony Orchestra at its annual appearance here on Tuesday evening, January 28, but that disappointment was turned to a delightful surprise at the remarkable achievement of the young assistant conductor, Otto Uruck, who directed with the skill of one thoroughly accustomed to wield the baton. The program was not too long and left the hearer with a desire to hear more instead of the feeling of surfeit which is the accompaniment of a lengthy program. Heinrich Warnke, the eminent cellist, was the soloist, and impressed by his musicianship. He played Klughardt's concerto for violoncello, to which the orchestra gave sympathetic support.

An Saturday afternoon, February 1, the Chromatic Club will present the following program under the direction of Madame Blaauw, the performers being guests of the club: Dutch folksongs, "Prayer of Thanksgiving" (Old Dutch), "A Little Song of the Sea" (sixteenth century), "Battle-song of the Seabeggars," "A Triumphant Song of the Silver Fleet" (J. J. Viotta), Charles McCreary; Dutch folksongs, "O, Lieb Alwinchen" (Old Dutch), "Der Wonnigliche Mai" (Old Dutch), "Zwei Funkelnde Kerzen" (Old Dutch), "Cecilia" (Old Dutch), "My Flanders I Love So Dear" (G. Anthemia), Mrs. Gilbert Brown Rathfon; "Sonatine" (Ravel), Miss Richardson; Dutch songs, "In My Quiet Chamber," "Song of Twilight" (G. H. C. von Brucken-Fock), Mrs. Gilbert Brown Rathfon; song cycle, "Eliland" (A. von Fielitz), Mr. McCreary. Note.—Translations into English of all the Dutch songs are by Mrs. W. W. Quinton, excepting the Viotta, which is translated by Mary M. Howard.

W. Ray Burroughs has resigned his position as organist and director of the Delaware Avenue Baptist Church, the resignation to take effect on May 1. The programs of special music which have been arranged by Mr. Burroughs will be given as announced earlier in the season.

Nina Dimitrieff, the Russian soprano, will sing at the first Clef Club concert on March 4. So much has been said of the charm of Madame Dimitrieff's work, the fascination which she exerts when singing her native songs in her own language and her excellent diction in English, that much interest is aroused in her appearance.

Charles Kuhn and E. C. Koeppen have published a Buffalo musical directory which will be of use to many musicians. It contains the names and addresses of music teachers, soloists, musical directors, clubs and societies, piano dealers, music houses and theaters. The book is bound in a neat and attractive cover.

It is a pleasurable announcement that the distinguished organist, Dr. William C. Carl, of New York, will be heard here at one of the free organ concerts in the spring.

John Hermann Loud, F. A. G. O., organist and choir director of the First Baptist Church in Newton, Newton Center, Mass., was the soloist at the free organ concert at Elmwood Music Hall on Sunday, January 26. Mr. Loud played before a large audience and the value of his work was attested to by the hearty applause which he received. It was characterized by its skillful registration, its forcefulness, its poetry, and its beautifully graded climaxes. Sarah Requa-Vick, of Rochester, contralto soloist of the Richmond Avenue Methodist Episcopal Church, of this city, rendered two numbers and displayed a voice of rare, rich quality, singing with an intelligence and fervor which won the instant favor of her hearers.

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"THE BIRDS OF BETHLEHEM," A part song for male voices, T. T. B. B., with piano accompaniment *ad lib.* By Elliott Schenck.

The words of this interesting composition are by Richard Watson Gilder, and are well suited to musical setting. The composer has written most effectively for the voice, and his well balanced chords are so divided as to get the best effect of richness and sonority from a choir of male voices. There are a few misprints in the piano part, but as the instrument is not intended for the public performance they are of little importance.

Oliver Ditson Company, Boston.

"EASTER ANTHEMS." By various composers.

It would be invidious on our part to single out for special mention any from among the many excellent anthems published by the old established Ditson house, and to mention them all would be impossible. Suffice it to say that the last batch of Easter anthems include Nos. 12,146 to 12,439 of the Ditson catalog, and consist of "The Early Dawn Was Breaking," by William R. Spence; "Nailed to the Cross," by J. C. Bartlett; "Hallelujah," by T. Herbert Spinney; "As it Began to Dawn," by Everett E. Truette; "I Declare Unto You the Gospel," by James H. Rogers; "Brethren, I Declare Unto You," by E. S. Hosmer; "The Angels' Song," by N. H. Allen; "God, Who is Rich in Mercy," by G. M. Garrett; "O Death, Where is Thy Sting," by Edmund Turner; "Hark, Ten Thousand Voices Sounding," by W. Berwald; "The Lord is Risen, Indeed," by Frank H. Brackett; "Thanks Be to God," by Adolf Frey; "I Heard a Great Voice," by Charles Fonteyn Manney; "They Came Unto the Sepulchre," by Frank G. Cauffman; "On the Wings of Living Light," by Homer N. Bartlett; "The Morning Kindles All the Sky," by W. Berwald; "The Day of Love," by Martin Roeder; "For Christ the Lord is Risen," by Samuel Richards Gaines; "On the Wings of Living Light," by E. S. Hosmer; "If Ye Then be Risen with Christ," by H. E. Nichol; "Christ is Risen," by Edmund Turner, and "Day of Days," by Beardsley Van de Water.

They are all of medium difficulty and avoid equally childish simplicity and display of erudition. The engraving, printing and general appearance of these Easter anthems could not be bettered.

"GAVOTTE ROCOCO," "PIERROT," "SLEEP, LITTLE ANGEL," "AT THE BALL." Four easy piano compositions. By Eugenio di Pirani. Op. 107.

These are hardly to be called children's music, although they are comparatively easy to play. The composer has made the technical work simple but has succeeded in putting in an unusual amount of musical interest which separates these little pieces from the great mass of works intended for the young.

They are carefully fingered and edited in order to save the teacher all unnecessary trouble.

"THE WAYSIDE SPRING." piano solo. By Frederick Williams.

This is showy drawing room music, pure and simple, without a shadow of seriousness or emotion in it. But it is well written and very effective for its class. It meets the requirements of a great number of young pianists whose finger skill has developed but who are still unable to interpret the deeper musical works. This kind of music

is useful and necessary, and as this particular composition is well made and agreeable we recommend it.

"A MERRY PRANK," "COQUETRY," "DANCING THE MINUET," "THE CALISTHENIC DRILL," "CHASING BUTTERFLIES," "THE POLISH DANCER." Six little pieces for young pianists. By Wilmot Lemont.

These little pieces are melodious, musical, simple, and short. They serve admirably for the solo section of a piano lesson. They are fully fingered and ready for the pupil to practise.

"THE BIRTHDAY PARTY," "CHARGE OF CAVALRY," "HAPPY HEARTS," "JOYOUS YOUTH," "LAST GREETING," "LITTLE BRIAR ROSE," "A MERRY DANCE," "MINUET IN G," "SUNNY MORNING," "THROBING HEARTS," "Valse Gracieuse." Eleven short piano solos for young students. By F. Sabathil.

These little compositions are charming and cannot fail to interest the young for whom they are intended. There is nothing commonplace in these works. They read as if they were the work of an able musician who had simplified his style intentionally for the sake of the children, and not at all like the productions of a beginner who was doing his best to reach the level of these pieces.

"TWENTY-FOUR OCTAVE STUDIES OF MEDIUM DIFFICULTY." By Jean Vogt. Op. 145. Edited by Frederick Emerson Farrar.

This volume is No. 166 of the Ditson edition. The preface to these melodious studies says: "Although the literature of piano studies has of late been enriched by an extraordinary, almost overwhelming, number of valuable works, yet if one realizes the increasing requirements of modern piano playing in the execution of octaves there seems still to be a lack in the realm of specialized octave studies. Only here and there do we find in the most celebrated collections an occasional study devoted to octaves. As an example of this scarcity let us examine the four famous volumes of J. B. Cramer; that he has relegated octave studies to a subordinate place will be conceded even by his greatest admirers. In publishing his op. 145 the author wished to present a number of octave exercises of moderate difficulty which should encourage the student's versatility and likewise serve as a preparation for more difficult studies."

We find these studies admirable in their variety of technical forms and of musical interest throughout.

"TWELVE BRILLIANT AND MELODIOUS STUDIES FOR THE PIANO." By Friedrich Burgmüller. Edited by Karl Benker. Ditson Edition No. 161.

These studies are in reality impromptus, caprices, intermezzos, scherzos, modestly collected together under the comprehensive title studies. Still, as Chopin has called his much more musical pieces etudes we cannot find fault with the present title, except that these studies do not appear to be designed for any special purpose, such as velocity, double notes, octaves, and so on. No. 9 of this collection is an octave study.

"VARIOUS PIANO WORKS OF BRAHMS." Edited by Rafael Joseffy. In five volumes. Vol. 1, Ditson Edition No. 177, scherzo in E flat minor, op. 4; vol. 2, Ditson Edition No. 178, four ballades, op. 10; vol. 3, Ditson Edition No. 179, waltzes, op. 39; vol. 4, Ditson Edition No. 180, eight pieces, op. 76; vol. 5, Ditson Edition No. 181, two rhapsodies, op. 79.

A review of the works of Brahms at this date would be almost impertinent. Schumann said about all there was to say anent the early compositions of this great master. Suffice to say that these smaller pieces of Brahms have not yet become popular, and shall we add that they are not likely to become so? With the exception of the somewhat tragic and gloomy rhapsodies, op. 79, these shorter works seldom make their way to the concert program, however much they may be used by students of the more serious works for the piano. The same may be said of the forty-eight fugues of Bach—always standard, but seldom played in public. The waltzes are as far removed from the dance waltzes of Brahms' friend, Johann Strauss, as they are from the poetic salon waltzes of Chopin. They are more after the manner of Schubert's piano waltzes, though Brahms never wrote with the unconscious ease and childlike naturalness of Schubert.

These editions by Joseffy are carefully fingered and pedaled. We notice that Rafael Joseffy adheres to the universally familiar way of indicating the pedal by the word *ped.* and the asterisk.

"SELECTED PIANO COMPOSITIONS FOR THE PIANO." By Edward Grieg. Edited by Bertha Feiring Tapper. In four volumes. Vol. 1, Ditson Edition No. 182, four humoresques, op. 6; vol. 2, Ditson Edition No. 183,

sonata in E minor, op. 7; vol. 3, Ditson Edition No. 185, "Norwegian Life," op. 19; vol. 4, Ditson Edition No. 187, Holberg suite, op. 40.

The most famous of these piano pieces is, of course, the "Bridal Procession," which is the second number of op. 19.

The engraving and printing of all these Ditson Editions are beyond reproach. We also find Bertha Feiring Tapper's editing carefully and discreetly done. But we cannot accustom ourselves to that line for the pedal instead of the old established *ped.* and asterisk. It is confusing to those who have been brought up on the universal system, whatever may be its merit to those who are familiar with it. At any rate it has not yet been adopted by many editors and arrangers. We have already remarked that an authority like Rafael Joseffy adheres to the older method.

Spooner an Artist as Well as Singer.

Philip Spooner is the youngest son of ex-Senator Spooner, who for many years resided in Washington. Young Spooner, when a youth, had a remarkable soprano voice, being able to sing with skill operatic arias, as well as difficult songs and ballads. He was fortunate in being able to hear the greatest singers at home and abroad all through his childhood days. A friend said that many times his mother used to call him from his play to sing for some music lover, and he always came in cheerfully and never failed; for tired or not, he sang as freely as the birds in a voice clear and thrilling, which soared far above high C.

The time came, however, when Philip's voice had to change and he did not sing for nearly two years. He was broken hearted over the loss of his voice, and naively expressed his grief by saying to his mother: "I seem to have lost myself; I don't know how to show my joys or sorrows any more now that I cannot sing."

Young Spooner, whose nature demanded expression through artistic channels, turned then seriously to painting, for which he had always shown decided talent. This he kept up all through his college course, and studied abroad during the summers. He developed much talent for portraiture, going to New York to study as soon as practicable.

The voice returned at last in the form of a tenor of sweetness and limpidity. The easel and paint brush were thrown to the winds, and with exultant joy young Spooner returned to his first love. For years he has been studying for opera and concert with all the enthusiasm characteristic of his family. Many notable musicians have praised Spooner's voice and art. Jean de Reszke told this young man that with a voice of such lovely quality and sympathy a fine future must await him. Mr. Spooner has borne out the prediction. His voice is lyric, and he has spent much time on the art of bel canto, but, as a musical critic remarked, his voice has sufficient power for dramatic music and much dramatic color. He sings in four languages, and includes in his repertory songs by Franz, Spohr, Handel, Mozart, Lalo, Donizetti, Charpentier, Bizet, and in fact all of the old classic repertory, as well as many modern songs in English, etc.

Bertha Yocum Recital in San Antonio.

San Antonio, Tex., February 4, 1913.

A large audience greeted Bertha Yocum, the pianist, when this gifted artist played in San Antonio, Texas, Saturday evening, January 25, at the College of Our Lady of the Lake. Miss Yocum is a Leschetizky exponent and she revealed in her playing ample technic, a beautiful singing tone and fine appreciation of artistic values. Free from all affectation, she entered into the true meaning of the compositions. The program follows:

Gavotte from second violin sonata.....Bach-Saint-Saëns
Sonata quasi una Fantasia, op. 27, No. 2.....Beethoven
Romance, F sharp.....Schumann
Ballade, G minor.....Brahms
Prelude, D flat.....Chopin
Ballade, op. 47.....Chopin
Rhapsodie Hongroise VI.....Liszt

Miss Yocum was enthusiastically recalled, and the pianist was re-engaged for another recital.

Lyons, France, heard recently a first performance of "Joueur de Flute," a new ballet composed by Pierre Caroll-Duran, son of the well known painter, Emile Caroll-Duran, director of the French Academy at Rome. The production met with great favor, critics pronouncing the music original and the orchestration clever.



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—From an Editorial in "The Portland Oregonian"
of January 17, 1913

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In America, 1913-1914



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Management:

LOUDON CHARLTON, Carnegie Hall, New York

Clara Butt and Kennerley Rumford in Joint Recital.

Joint recitals by Clara Butt and Kennerley Rumford in New York and other cities of this country have been among the very interesting events of the musical season for 1912-1913. This gifted husband and wife, who are



Photo by Dover Street Studios, Ltd., London.
CLARA BUTT AND KENNERLEY RUMFORD.

the pride of England, have succeeded in making thousands of friends and admirers in this land during their present tour. Both singers have appeared at recitals in New York, and Tuesday afternoon of last week they gave another at Carnegie Hall, with the appended program:

VerborgtheitHugo Wolf
Der GartnerHugo Wolf

Gustav Strube, Boston Composer.

Highly regarded as a musician and composer of unusual and many sided attainments, Gustav Strube's compositions have much more than local fame, since they have been



GUSTAV STRUBE.

played not only by the Boston Symphony Orchestra in Boston, New York and other cities, but have found a place on the programs of the Cincinnati and Philadelphia orchestras as well, and have everywhere called forth the keen admiration and praise of musicians and connoisseurs. Appended

Traum durch die DämmerungR. Strauss
Mit Einer WasserlilieGrieg
O Death, from Four Serious SongsBrahms
Tho' I Speak, from Four Serious SongsBrahms

Kennerley Rumford.

Sapphische OdeBrahms
Von ewiger LiebeBrahms
Mein MädelSchubert
Der ErlkönigSchubert

Clara Butt.

Silent NoonVaughan Williams
Why So Pale and WanSir C. H. Parry
The Gentle Maiden (Old Irish Air)Arr. by A. Somervell
Molleen Oge (Old Irish Air)Arr. by C. V. Stanford
King Charles (Cavalier Song)M. Valérie White
Kennerley Rumford.

Two little duets, SnowdropsLiza Lehmann
Madame Butt and Mr. Rumford.

La ClocheSaint-Saëns
The Lover's Curse (Old Irish Air)Arr. by Herbert Hughes
I Know My Love (Old Irish Air)Arr. by Herbert Hughes
Three FishersJohn Hullah
The Fairy PipersDr. Herbert Brewer
Promise of LifeSir F. H. Cowen

Clara Butt.

Mr. Rumford's enunciation of the German lieder was cause for special gratitude; it is rare that one hears an English artist sing in a foreign language with such purity. The two Brahms songs (from the Four Serious songs) were rendered in English and the baritone penetrated the lofty spirit of these songs.

Madame Butt revealed her rich and wonderful voice in such numbers as Brahms' "Sapphic Ode" and Schubert's "Erl König"; in the latter song she interpreted with marvelous effect the different voices—that of the Narrator, the Father, the Child and the Hobgoblin.

The English songs delighted and encores were demanded and granted. The voices of the two singers blended finely in the Lehmann duets. Madame Butt and Mr. Rumford were assisted at the piano by Harold Craxton and Frank Sealy at the organ. By request Madame Butt sang Liddle's "Abide With Me" after Cowen's "Promise of Life." The nobility of her style and deep beauty of her voice were beautifully disclosed in this song. The hall was crowded and the enthusiastic listeners recalled the contralto many times. Some handsome floral tributes were presented to Madame Butt after her dramatic rendition of "Der Erl König."

are some notices of two recent works of Mr. Strube played at the Boston Symphony concerts of January 24 and 25:

Mr. Strube, in turn, led the orchestra through his two new tone poems. The first, "Narcissus and Echo," is all filaments of sound. A French retelling, in the eighteenth century manner, of the old Greek fable, stimulated Mr. Strube to composition. He sought first to make a tone picture in the manner of Watteau—the wood of Venus, bathed in golden haze, while the tender green leaves rustled and the brook stayed its rippling course long enough to be Narcissus's mirror. Then Echo woos him vainly; her voice dies away complaining. And Narcissus, as vainly loving the image of his own beauty, pines and dies. Delineatively, Mr. Strube's tone poem is easy to follow from a hint of the old legend and of a Watteaulike treatment of it. The beginning is the music of the golden green wood of the Cyprian isle. The plaintive, wistful, introspective oboe and viola characterize Narcissus and his longing for himself, the warmer and more human clarinet is the voice of Echo; the muted trumpet bears back her plaints to Narcissus's ear as she wanders disconsolate; for an instant the viola repeats his pinings and repinings; a light stroke upon the drums is the light hand of releasing death; the music sighs itself away. Poetic delineation and musical development keep united pace through the little tone poem. The delineation is no more than suggestion and the melodies no more than suggestions, too, that Mr. Strube clothes in the magic of timbres and harmonies. By the quality of these instrumental voices Narcissus and Echo have their imagined being and the fable runs its course. By the quality of these harmonies they and the tale move against the golden background of wood and isle. The instrumental colorings are almost always pale; the harmonies faint, fine, evasive. Out of a tonal mist, as it were, come these their voices of old legend. The music is all water coloring in tones—the melancholy fancy of the eighteenth century in France in the melancholy harmonic and instrumental idiom of the twentieth century Parisians.

The other tone poem, "Loreley," evidently intended as a companion and contrasting piece, is of stouter substance and larger voice. No mists veil the Rhine land. The sun shines; the river flows; lusty is the life in the villages and on the hills beside it. Yet Mr. Strube is retelling old legend; the Rhine land is the land of "once upon a time," good spirits and evil dwell in the stream and the cliffs, sport there. He does not lay on too hard with melody, rhythm, color. The picturing is glamorous.—Boston Transcript, January 25, 1913.

Since his symphony in B minor Mr. Strube's trend toward a more modern musical expression has been well defined and constant. The "Puck" showed keener imagination and greater lightness of touch. The two symphonic poems of yesterday, played for the first time, disclosed an indisputable tinge of Gallic feeling and idiom in the increasingly exotic flavor of the harmonic vocabulary, and in the refinement of style.

Although based upon an ancient fable, the first piece has been inspired, we are told, by the glamour and atmosphere of a poem by Malblatre and a painting on a similar subject by Watteau. Mr.

Strube has expressed the impressionism, the pastoral loveliness and the fugitive charm of the flowering imagination of this period, although in musical symbols that developed two centuries later. His work is not imitative. It has individuality. There are fugitive tonalities of a rare and haunting beauty and novel orchestral tints, some of them reaching a strange mystery, or perhaps the forgotten music of a dream.

As a colorist Mr. Strube has made marked progress. He uses his orchestra now as a painter of technic and imagination mixes the colors upon his palette. The Narcissus is a miniature, and it keeps within its frame. The lines of the principal subject are not graven too deeply. The treatment has coherence and continuity, yet it holds the elusiveness of graceful artificiality.

"The Loreley" is a longer work than its companion and built on a larger scale. Though treating of a personage who is said to have flourished on the banks of the Rhine, and now more particularly in German literature, it also shows the influence of the French musical speech. There is a dramatic scheme, and if there are some pages of repetitions in development, there are well developed climaxes. The themes have character, particularly that representative of the siren, which by a strange but happy fancy is given to the viola, and afforded Mr. Ferris opportunity to display his art. How impressive the final return of the theme in this somber color, and we shudder at the fate of the hapless boatman.—Boston Globe, January 25, 1913.

But this was not the only success; Mr. Strube won another. He led his own two compositions. "The Loreley" is a subject of which Germans never tire. Whenever they are very joyous they sing the lines "I know not what spell is enchanting, That I am to Sadness inclined." The composer has certainly achieved two very success-

ful works in the modern impressionist vein, and he is more logical in this school than the Holbrookes, and Bantocks, Deliuses and Pfitznars that have preceded him. If Mr. Strube had his works performed in Germany or France he might become famous—he certainly deserves to. His ability in orchestral scoring is pronounced, and his development of themes far less fragmentary than that of many other moderns. His conducting, too, was decidedly the best of the concert, although this is but natural since he was leading his own compositions. "Narcissus" was the gentle bit of modern suggestion that was able "to sigh, yet feel no pain." "Loreley" had premonitions of catastrophe, yet moments of tenderness as well. The public will need to hear Mr. Strube's works more than once to appreciate their power in their particular school.—Boston Advertiser, January 25, 1913.

Mr. Strube conducted his two symphonic poems which were written last winter and played for the first time. These two poems are like grace in the hymn; "a charming sound, harmonious to my ear." They are interesting chiefly as examples of fine coloring.—Boston Herald, January 25, 1913.

The first of Mr. Strube's pieces is conspicuous for effects of color, and the mood implied by the thought of the dreamy and contemplative Narcissus invites such treatment. The concluding passages of the piece are the most effective, and at a first hearing have the most pronounced character. The ideas of the second piece in accordance again with the title have more substance and outline. Their treatment always shows a pretty taste and a predilection for harmonies and instrumentation of the modern French character.—Boston Post, January 25, 1913. (Advertisement.)

PITTSBURGH

Pittsburgh, Pa., February 5, 1913.

A most enjoyable musicale was given by the pupils of E. Ellsworth Giles, Monday evening, January 20. The pupils taking part were: Lucille Miller, Miss MacQueen, Edith Latimer, May Marshall Cobb, Mrs. Neely, Ray Miller and Mr. Brandon. The program was as follows:

Hail Thou True and Faithful Schubert
Miss Miller, Miss MacQueen, Mr. Miller, Mr. Brandon.
The Linden Tree Schubert
Mr. R. S. Miller.

Dear Love, Lay Thy Hand Schumann
Request Franz
Jenny Lind MacQueen.

Andenken Beethoven
Traume Wagner
E. Lucille Miller.

Monster of the Night Schubert
Mrs. Cobb, Mrs. Neely, Miss MacQueen.

Who is Sylvia Schubert
Mr. R. S. Miller.

'Tis Evening Tchaikowsky
Miss Miller, Miss MacQueen.

Feldeinsamkeit Brahms
Du bist wie eine Blume Liszt
Wie komm ich denn zur thur herein Brahms
All mein Gedanken, mein Herz, und mein Sinn Strauss
Mrs. Cobb.

To You Oley Speaks
Little Boy Blue Florence B. Joyce
Miss MacQueen.

The Ballad of the Bony Fiddler Hammond
A Cuddle Doon Song Jessie Gaynor
Mrs. Cobb.

Love Is Mine Gartner
A Winter Lullaby DeKoven
Miss Latimer.

The Wind Speaks Grant-Schaefer
The Elf Man John Barnes Wells
If I Were You John Barnes Wells
Little Pilgrim Charles Willeby
Miss Miller.

The Country Dance H. Lane Wilson
Mrs. Cobb, Mr. Miller, Miss Latimer, Mr. Brandon.

The second of a series of four song recitals by the pupils of John Lawrence Rodrigues was given at his residence, 99 Harrison avenue, Bellevue, Friday evening, January 24, at which time the following pupils were heard: Mary Baker, Miss Mabel, Eleanor Steffee and Blanche Watson, sopranos; Allene Cussick and Helen Spalter, contraltos; Deane B. Hamilton and Will A. Rhodes, tenors, and Doyle H. Bugher, baritone. A quartet composed of Miss Shaw, Miss Cussick, Mr. Rhodes and Mr. Bugher will sing Liza Lehmann's cycle, "In a Persian Garden," with Marion Grace Faville at the piano.

One of the musical features of February will be the joint recital of David Bispham and Christine Miller, to be given in Memorial Hall, Friday evening, February 14. It should indeed be gratifying to Pittsburgh people to know that one of these two great artists, Miss Miller, makes her home in Pittsburgh. While we do not have the opportunity of hearing Miss Miller many times in a season on account of her extensive concert engagements, we know that our city is being well represented wherever she may appear. One of the most pleasing features of Miss Miller's wide reputation is that she has not only won the plaudits of the music loving public, but she stands high in the estimation of the greatest artists of this country. It has been the pleasure of the writer to interview many noted musicians from different parts of the country,

and all have nothing but praise for the fine art of our own Christine Miller.

Elena Gerhardt, the famous German lieder singer, will make her Pittsburgh debut before the Art Society, Wednesday, February 12. Judging from the interest shown a large crowd will be in attendance.

Julia Culp, the famous Dutch lieder singer, has been engaged to appear in Pittsburgh, Monday evening, February 17, in Carnegie Music Hall. With Bispham, Christine Miller, Elena Gerhardt, Tina Lerner, the Minneapolis Orchestra and Julia Culp all appearing in a space of two weeks, Pittsburgh is having a musical feast for the time being.

On Friday evening, January 31, at the Emmanuel Lutheran Church, an organ recital was given by J. Warren Erb, assisted by Marjorie Keil-Benton, soprano, and George J. Shaffer, baritone. This organ has just been installed and will be dedicated next Sunday evening.
HOLLIS EDISON DAVENNY.

Mozart Society Concert Program.

Madame Schumann-Heink and a selected orchestra will assist the New York Mozart Society at the midwinter concert to take place at the Hotel Astor, Wednesday evening, February 19. Arthur Claassen is the musical director. The program for the night follows:

Overture, William Tell Rossini
Orchestra.

Soprano solo, Crucifix Faure
Marion Louise Potter, member of Mozart Choral.

One Morning, Oh So Early Hawley
Mozart Society Choral.

Der Wanderer Schubert

Die Forelle Schubert

Traum durch die Dämmerung Strauss

Befreit Strauss

Waldeinsamkeit Max Reger

Spinnerliedchen H. Reimann Collection, Seventeenth Century
Madame Schumann-Heink.

Entrée Triumphale Halvorsen
Orchestra.

Baritone solo, Ballad of Lorraine William G. Hammond
Graham McNamee.

Mozart Choral and Orchestra.

Overture, Merry Wives of Windsor Nicolai
Orchestra.

A Day in Venice Ethelbert Nevin
Arr. by Charles G. Spross.

Morning in Saint Mark's Square.

In the Gondola.

A Love Song.

Farewell.

Mozart Choral and Orchestra.

The Rosary Nevin

Oh, Let Night Speak of Me Chadwick

Danza Chadwick

His Lullaby C. J. Bond

Love in a Cottage Rudolph Ganz
Madame Schumann-Heink.

Spinning Song, Flying Dutchman Wagner
Mozart Choral and Orchestra.

Coronation March, Prophet Meyerbeer
Arr. by Alfred Silver.

Mozart Choral and Orchestra.

Fritz Kreisler, Joan Manen, Emil Sauer, Madame Cahier,
Fritz van Vecsey and Albert Spalding gave recitals recently in Hamburg.

A Notable Name

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HARRIET WARE
Composer-Pianist
JOHN BARNES WELLS
Tenor
THE OLIVE MEAD QUARTET
and the
VOLPE SYMPHONY ORCHESTRA
Arnold Volpe, Conductor**LOS ANGELES**2920 Van Buren Place,
Los Angeles, Cal., January 24, 1913.

The third Brahms Quintet concert was given Saturday evening, January 18. The Tchaikowsky quartet, op. 11, and the Wolf-Ferrari piano quintet, op. 6, were the two ensemble numbers and proved most enjoyable. The Wolf-Ferrari number was especially interesting as it was the first time it has been heard here, and its quaint, bewitching charm was felt by every one. The soloist was Esther Palliser, who sang three songs that were most attractive, especially the Russian folksong arranged by Tchaikowsky and the dialect song, "Aus der Kinderstube," by L. de Flagny. Her third number was Moir's "When Celia Sings." Madame Palliser is one of the musicians of reputation who have chosen Los Angeles as a home. She is possessed of a fine soprano voice and has had an extended experience abroad, being resident for many years in London. Madame Palliser not only has a voice of rich, warm quality, but sings with artistic understanding.

Sunday's Popular Concert was a record breaker. The three thousand seats of the Auditorium were filled and several hundred people turned away. This was due in large part doubtless to the fact that Paloma Schramm was the piano soloist. She is a native daughter of California and to the Californian that spells supreme good fortune. This gifted young pianist is well known, having toured this country extensively. Her stay here is in a measure temporary, although Los Angeles is her permanent home, the field being too limited to keep her here continuously. Miss Schramm played on Sunday the Grieg concerto in A minor and it was a notable performance, the orchestra and the soloist being in perfect sympathy, and the result a thoroughly finished production. As an encore Miss Schramm played a Chopin polonaise. The local composition on the program was the overture in F by Morton F. Mason, one of our sterling musicians. Mr. Mason is a thorough American, having been born in Massachusetts. This overture lacks any of the perfervid, neurotic tendency of the ultra modern cult, is classical in its lines and worked out with beauty of theme and deep understanding of orchestral possibilities. It is one of the numbers that is proving to us the good material to be had in Los Angeles, and waiting to be brought to light by such an organization as the People's Orchestra. The entire program was good on Sunday and consisted of the following: Overture, "William Tell" (Rossini), piano concerto, A minor (Grieg), Paloma Schramm; overture in F (M. F. Mason), "L'Arlesienne" suite (Georges Bizet).

Tuesday evening, January 21, the College of Music of the University of Southern California gave a pupils' recital in Blanchard Hall. The program was presented by pupils of Mr. Cogswell and Mrs. Robbins in voice, Dean Skeele and Miss Trowbridge in piano, Mr. Pemberton in violin, Mr. Bright in cello and Mr. Mead in flute. The University of Southern California has a large musical department, having a downtown office and many studios in the Blanchard Building.

One of the treats of the week was the recital on Wednesday evening, January 22, by Carolina White, the noted soprano of the Chicago-Philadelphia Opera Company, and Theodora Sturkow Ryder, the well known pianist of Chicago, given at the new Morosco Theater under the direction of Frank C. Egan of the Egan School of Music and Drama, to whom we are indebted for the great pleasure. The fear the Los Angeles public has of patronizing an artist's first appearance again was demonstrated by an audience far too small. When you add to good talent, youth, rare beauty and intellect you have an irresistible combination, and these two artists possess all three. Mrs. Ryder has an especial local interest, although it may not be generally known that she is a sister of Elsie Esmond, the actress, who was for several years here at the Burbank Theater. Mrs. Ryder's accompaniments and the two piano groups she offered were much enjoyed because of the clear cut technic and the musicianly understanding they betrayed. As encores she played "Etude Japanese" by Poldini, which was a work of art, and for the second group the "Music Box" by Liadow, a delightful little bit. Madame White's songs were all charming, but "The Spirit Flower" of Campbell-Tipton, "The Dove" of Kurt Schindler, and the Tosti song were the favorites. The operatic arias gave opportunity to feel the charm and power this beautiful woman exerts in opera, for she is blessed with a voice of clear, true and sympathetic quality, a rarely lovely presence and the intellect and temperament that spells success. The program was as follows: Selection from "Pagliacci" (Leoncavallo), Carolina White; suite (d'Albert), Theodora Sturkow Ryder; English songs: "A Spirit Flower" (Campbell-Tipton), "The

Dove" (Kurt Schindler), "Love Is the Wind" (MacFadyen), Carolina White; selection from "The Jewels of the Madonna" (Wolf-Ferrari), Carolina White; etude (Arensky), "The Lark" (Glinka-Balakirew), "Polichinelle" (Rachmaninoff), Theodora Sturkow Ryder; Italian songs: "L'Ultima Canzone" (Tosti), "Torna a Sorrento" (De Curtis), "La Mattinata" (Leoncavallo), Carolina White; "Spring Song" from "Natoma" (Herbert), Carolina White.

Alma Voedisch, of Chicago, is spending a few weeks on the Pacific Coast, booking some of the well known artists under her management and greeting many friends.

JANE CATHERWOOD.

MUSIC IN OBERLIN.

Oberlin, Ohio, January 29, 1913.

Prof. Azariah S. Root, librarian of Oberlin College, notes in his annual report to the trustees the exceedingly valuable service which the library is rendering the institution and the community at large. During the past academic year the building was open 307 days. The total number of readers was 244,106. The largest attendance on any one day was 1,174 in the reference room, 431 in the open shelf room, 171 in the children's room. The average daily attendance during the school year, including Christmas and Easter vacations, was 988; during the summer session 227. Professor Root notes among the most important additions to the library's working equipment during the year the following: Received on loan from the Library of Congress, two of its traveling card catalogues devoted to serials and the Civil War. Practically all of the library's publications of the United States Government for which cards could be obtained are now catalogued and available. These cards are arranged in the order of the recent check list of the United States public documents, 1789-1909, thus bringing all the publications of an issuing office together. The publication by the United States Geological Survey of a list of the documents of the various State Geological Surveys led to a careful examination of Oberlin's collection of these papers. This investigation showed that the library had on hand a large proportion of the available material. Work was also begun upon the publication of the Agricultural Experiment Stations of the various States, and the library is binding up its sets of this material as rapidly as they are completed. The number of books drawn for use outside the building during the year was 61,838 as compared with 58,946 the previous year. Through the kindness of the trustees, Professor Root was granted leave of absence for the second half of the year. He visited many of the important libraries of England and France, especially examining the so called "Costeriana," or fragments of books printed about the middle of the fifteenth century, on the basis of which scholars dispute the claims of John Gutenberg of Mainz of the invention of printing by movable type. Professor Root spent considerable time in the John Rylands Library, Manchester, England, the Bodleian Library at Oxford, the British Museum in London, and the Bibliotheque Nationale, Paris.

Prof. Charles W. Morrison, director of the Oberlin Conservatory of Music, calls especial attention in a bulletin recently issued to the advantages beyond the mere classroom work offered by the life in such a school of music as the conservatory. Professor Morrison says: "We not only provide the course of artist recitals which all students are required to hear, but during the last year there were eight faculty concerts, twenty-three senior recitals, a large number of class recitals of a semi-public nature, and the regular students' recitals on Wednesday evening. Our direct connection with Cleveland by the electric line enables us to offer our students the very best in opera and concert music. More than 700 attended the season of grand opera and about twenty-five season tickets for the symphony concerts have been subscribed for by the faculty and students. The following list of musicians and musical organizations indicate our activities during the year: Harold Bauer, piano recital; Kathleen Parlow, violin recital; Imperial Russian Court Balalaika Orchestra, N. W. W. Andreeff, conductor; Oberlin Musical Union, Augusta Cottlow, pianist; Dr. Geo. W. Andrews, conductor; Josef Lhevinne, piano recital; New York Symphony Orchestra; Zoellner String Quartet; New York Symphony Orchestra, Arthur Shattuck, pianist; Elena Gerhardt, song recital; Oberlin Musical Union, New York Symphony Orchestra, soloists, Gertrude Rennyson, Margaret Jones Adams, Corinne Welsh, Paul Althouse, Herbert Harroun, Reinald Werrenrath, Arthur Middleton, Charles H. Adams, W. T. Upton, organist, and Dr. G. W. Andrews, conductor."

The New Polish Violinist

DANIEL MELSA



The Verdict of two European Centres

The *London Daily Express* says: "Melsa combines to no little extent the qualities of Ysaÿe, Elman, Kreisler."

A quite unusual success was won last night by a new violin virtuoso, Daniel Melsa, a boyish, modest-looking player, who braved the exacting critics of Berlin and the usually critical audience of the Beethoven Hall here for his first public concert. The venture was perhaps audacious—for although the Berlin music goers do not care to act merely as endorsers of the opinion of other centers, they also do not care to trouble much about unknown quantities, but the undertaking certainly seemed more than justified. No doubt several of the audience remembered the sensation that the boy caused at the annual competition of the Scharwenka Academy two years ago, when he won the prize violin out of hand, and others, too, must have known something of his romantic career, but few can have been prepared for such ripe talent and undoubted musical fascination. The technic was not alone the source of the success of the interpretation. The plain or simple program, rather hackneyed it seemed on paper—the Max Bruch concerto in G minor, the Brahms' concerto in D major (op. 77), and the Paganini in D major—was in itself an appeal for technical skill, as each piece was familiar to all who had heard the virtuosi of the day, but although the bowing and fingering and the sense of rhythm and color were all far beyond the usual, and gave the player title to very high rank in his profession, there seemed no doubt that the greatest appeal came from the indefinable

something which was beyond the analysis of ordinary criticism. The playing was undoubtedly spontaneous to a degree, and so was the applause, and both the violinist and his popular success were quite out of the ordinary.—*The Standard*, London (Berlin correspondent), Berlin, December 8.

A new violinist, Daniel Melsa, made his appearance in Berlin last week, and created a deep impression.—*The Morning Post*, London, December 13.

BERLIN CRITICISMS:

Wonderful success. Great future.—*Boersen Courier*.

There is warmth and deep conception. A firm rhythmical attack and a beautiful (schöne) hope for his future.—*Der Tag*.

A talent of great promise. To be placed in the front rank of the greatest.—*Vossische Zeitung*.

His tone is full of soul and noble; he has the blood of a great musician in his veins. We can expect from him perfection in his art.—*Berliner Volkszeitung*.

Perfect technic and an astonishingly sound musician.—*Berliner Allgemeine Zeitung*.

The warmth of his interpretation and a strong rhythmical attack lead us to look for a brilliant future. Much in his Brahms was quite perfect.—*Berliner Lokal Anzeiger*.

Before a "sold-out" house, Melsa made his debut with the Philharmonic Orchestra. From the very beginning he gave proof of his clear and beautiful tone. He also knew how to show all the musical beauties (musikalische Schönheiten) of the Brahms D major concerto. In the Paganini he had opportunity to display his eminent technic.—*Reichs Anzeiger*.

He fascinated through his uncommon soulful tone, a highly developed technic and displayed such distinct conception of the depth of the Bruch concerto that he will some day enter the rank of the "chosen ones."—*Berliner Tageblatt*.

SINDING'S OPINION OF DANIEL MELSA.

Berlin, March 19, 1912.

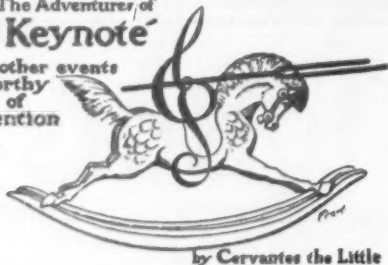
(Translation.)

I have, to my great joy, just heard Daniel Melsa play my A major violin concerto. The genial young artist combines refined musical conception and temperament with a highly developed technic, and he is certainly destined for a great career.
CHRISTIAN SINDING.

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THE DON BRINGS PHILADELPHIA INTO PROMINENCE.

There was a flutter of excitement in Broad Street Station which quite upset the comatose repose of the Quaker City when the Don stepped from the train singing Battison Haines' famous Irish song, "I'm Off to Philadelphia in the Morning."

The Quakers and Quakeresses, as well as all the little Quakerettes, stood respectfully in line to let the great man pass and to hear the mellow melody from his goat throat float upon the chilly stillness of the Philadelphia air.

"It's Saint Patrick himself come back to life, shure," exclaimed Policeman O'Donovan Casey O'Neil, who may possibly have had some distant relations who were Irish.

"Sir," said the Don, "you are mistaken. I am not the patron saint of Ireland—whose colors were pale blue, not green, as you suppose—not St. Patrick. There is no taint of saint about me, for I rank as crank because I'm strong on song and funny about money."

"Would ye mind sayin' that agin?" replied the policeman, with a worried look.

"I'm not a parrot; I never repeat," answered Don Keynote, looking at his watch to see if it was going slower in Philadelphia.

"Parrot! Shure that's the name of the pigeon wid a Jew nose! I heard one of them burrd sing 'Off to Philadelphia' onct, and it sounded like you," exclaimed the minion of the law, pleased with his acumen—as most critics are.

"Possibly," replied the Don, dryly; "with such ears as yours no one could differentiate sounds, even if those barricades of plowhorse fetlocks were clipped."

"Hi, there!" shouted the policeman to a street car conductor who was snoring so loud that he disturbed the sleep of the passengers.

Perceiving that he had nothing to learn from the policeman, the Don left the station and hied him to the highway where his friend, Leopold Stokowski, dwelt. On the way a forward young man, not of Philadelphia, but of Pittsburgh, saluted him and thrust himself upon the illustrious knight in order to boast that he had walked and talked with Don Keynote.

"The Philadelphians say their city is well laid out," remarked the youth.

"Boy," replied the Don, "New Yorkers say their own city would be as well laid out if it had been dead as long as Philadelphia."

"What! Is that old joke still in use?" queried he whose days are called halcyon in novels.

"Jokes die hard," replied the Knight. "Many of 'Variations' MUSICAL COURIER pleasantries, after going the rounds of the press, the pulpit and the stage, are returned to the originator as original remarks by the editor of the Reno Divorce Gazette."

"You don't say!" replied the undeveloped man, falsely accusing the Knight of not having said.

"If you know the lay out of this city I wish you would show me the shortest way to Pine street," said the Don.

"Say! Don't you want to go round by Arch street and see the grave of Franklin?"

"I haven't time today," said the Don.

"And Liberty Bell? Have you seen that? It's cracked, you know," continued the voluble youth.

"Liberty was cracked when the trusts came into power, I suppose," remarked Don Keynote, looking for a chance of escape.

"No; it got cracked ringing when we licked England," explained the boy.

"What's your name?" asked the Don.

"Ferencz Kaszab—Hungarian name; I was born in Raab, but I came to Pittsburgh so young that I'm an American all right," said the talkative one.

"There are a number of persons who have licked England the same way you have," replied the ironical one.

"Sure; lots of us—a hundred millions. We could lick

England any day, one hand on our knees. And Germany—shucks, what's Germany? We oughtta lick 'em both, England and Germany, I mean, and show up the Old World," rattled the boy, with growing enthusiasm.

"My boy," said the Don, laying a fatherly hand on the youthful head, "you mean well; but when you are as old as I am you will learn that making enemies is not the best way to serve your country. Now run along and leave me. Buy a book about Franklin and see what a fine old fellow he was."

At last Don Keynote found himself in Pine street, at the door of Leopold Stokowski's house. No sooner had he rung the bell, however, than a bucket of water was poured on his head from a window in an upper story.

"Strange," said the Don, holding out his hands, "it did not look like rain when I left the station. I know the weather prophet promised rain, and for once he has guessed right. This is a most remarkable coincidence. I never before remember a weather prophet to have been correct. I must make a note of this and tell Stokowski. But why doesn't some one open the door? Perhaps they are all away on tour," he mused, looking up to see if the curtains were drawn. When he raised his head he saw Stokowski in the upper window peering out.

"What! Don Keynote," exclaimed the great conductor, sliding down the banister to the floor below in his haste to reach the knight. "Well, this is a bit of all right," said Stokowski, seizing the Knight's hand and dragging him into the house; "it's like the old times, when we used to feed the ducks in Regent's Park and ride on the top of the 'Atlas' bus."

"You haven't forgotten London, then?" said the Knight.

"No; nor you. London is my birthplace, and you my most illustrious friend. I'm awfully sorry about that water



"IT DID NOT LOOK LIKE RAIN."

on your head. I had no idea it was you," continued the conductor, brushing off the outstanding drops.

"You mean that sudden rain? Oh! that's nothing. Can a man be long in London without becoming hardened to rain?" said the Don pulling off his top boots and emptying a teacupful of water into the umbrella stand.

"As a matter of fact, I took you for another country composer with a pile of manuscripts for me. I've had nineteen already this morning. Each one tells me the same old tale of neglect and poverty and woe, and how there is absolutely no encouragement for American composers, and would I be so kind as to include three or four of his new symphonies in my next concert's program," replied Stokowski, pointing dejectedly to a paper mountain of music in the back room.

"How are they written?"

"Well enough—most of them—so far as I can judge in the time at my disposal. Now and then I get a freak," continued Stokowski, reaching for a bundle of music paper fastened with a shawl strap. "Look at this. It's called 'On the Wissahickon'—Descriptive Symphonic Tone Poem for Grand Orchestra." See, the composer calls Part I 'Bullfrogs at Dawn.'"

"How does he orchestrate that?" queried the Don, twisting his neck to get a bird's-eye view of the score.

"For aeolian harp and jewsharp," replied the conductor scornfully—"as if I had such instruments as that!"

"What next?" asked the Knight.

"Well, here's a little effect made by sawing a cymbal with a violin bow to imitate mosquitoes," continued Stokowski, turning over the pages. "Here's a composer who wants a grand piano with a quart of dried peas on the sound-board to get a hailstone on the roof effect. Another man calls for an empty whisky bottle, to be blown to resemble a distant foghorn in a shipwreck scene. Here's a three part fugue for sandpaper alone, and a reverie for side drum. The most of them seem to think originality consists in using unmusical instruments."

The conductor was interrupted here by the maid announcing Constantin Sternberg.

"What! Have you come with a symphony describing the mud in the Schuylkill River and why the water must be boiled before sprinkling on the vegetables?" queried the Don, shaking the Americanized Russian pianist's hand.

"Is it you?" exclaimed Sternberg joyfully, as he greeted the Knight. "No, I do not pester my good friend Stokowski with scores."

"Sir," said the Knight, "if not for music, then you come with a Shakespearean discovery."

"Exactly—you have struck it. I have today found additional proof that Shakespeare was too illiterate to write his own works," exclaimed the pianist-composer warmly. "Bacon, eh?" queried Stokowski.

"That is impossible; Bacon could not have written them. His style is different," replied Sternberg.

"Let me shake you by the hand again," said the Knight, "because I am so glad you do not make Bacon the whole hog of Elizabethan literature."

"I must go to rehearse the Philadelphia Symphony Orchestra now," said Leopold Stokowski, reaching for his hat.

"And you, Don, come for a walk with me and go to hear Nicholas Douty sing Bach's 'St. Matthew Passion'—that is, if we can get through the crowd waiting for lessons with Aldrich," said Constantin Sternberg, taking the Knight by the arm.

"What Aldrich? My old friend Perley Dun?" queried the Knight.

"None other; do you know him?" asked the pianist.

"Know him! Let me mention Ye Olde Cheshire Cheese Inn, London, and Dr. Johnson's favorite seat to him. That's all!"

CLARENCE LUCAS.

Rudolph Ganz in Michigan.

Rudolph Ganz, the Swiss pianist, gave a recital at Houghton, Mich., January 27, under the direction of A. K. Cox, the young musical manager under whose auspices many artists of note have appeared in this remote region with great success.

Mr. Ganz had an audience of between 700 and 800 and all were delighted with his fine performance of a varied and interesting program. The pianist was entertained by the St. Cecilia Music Club, of Houghton, at a pink tea given at the home of Mrs. F. W. Nichols, president of this club.

On the day following the recital a party of friends took Mr. Ganz on a mountain climbing expedition to inspect the Great Quincy Mine on the top of the Quincy Mountains, and it is almost needless to state that the merry excursionists had a most enjoyable and novel outing.

Persinger's Second New York Recital.

Louis Persinger, the young American violinist, who is making his first concert tour in his native land this season, will give his second New York recital Thursday afternoon, February 13, at Aeolian Hall. The following program will be presented:

Sonata, E majorHandel
Concerto E flatMozart
IntradaDesplantes-Nachet
RigaudonMuffat-Franco
Danse légèreGretzy-Franco
Prelude and allegroPugnani-Kreisler
Sonata, A majorCésar Franck
Ave MariaSchubert-Wilhelmj
Hebrew Air and DanceZimbalist
SaltarelleWieniawski-Thibaud

Samuel Chotzinoff will assist Mr. Persinger at the piano.

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WASHINGTON

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Washington, D. C., January 24, 1913.

Washington is Schumann-Heink mad; in fact, the same may be said of each place she visits. It only needs her name to assure the management a packed house. In the case in point the police took a hand and stopped the sale of tickets. Madame Schumann-Heink was the soloist last Tuesday, January 21, at the National Theater, when the New York Philharmonic Society was heard in its second Washington concert this season. It was in many ways a remarkable concert, from the masterly reading of the fifth symphony of Tchaikowsky through the entire program.

Xaver Scharwenka was the guest of the Friday Morning Club, January 17, at the New Willard. The program comprised four numbers, one by Chopin, one by Scharwenka, one by Beethoven and one by Liszt. The pianist played superbly. Mr. Scharwenka will be heard again in Washington under the management of Mary Cryder.

Susanne Oldberg's announced "at homes" on Sundays in her cheerful studio in the Belasco Theater are growing in popularity, each Sunday more and more of the artistically inclined finding their way to these affairs. Some delightful and instructive art talks will soon be given, augmented by musical programs of worth, though informal. Norma Cobb, pianist and teacher, is Madame Oldberg's official accompanist and has proved valuable.

The Gaelic Society of Washington held its regular monthly meeting on Wednesday, January 22, in the Yellow Room of the New Willard. A varied program was given which was very interesting. Mrs. William T. Reed, contralto soloist of two of Washington's leading churches, was heard in a delightfully sung arrangement of "The Stile in the Lane" (words by Francis Fahy), and "Fleur d'Ajone," chanson Bretonne.

A recital was given, Thursday, January 16, at the Georgetown Visitation Convent, by Helene Travers Maguire and Lillian Travers Maguire, pianist. The program was most comprehensive, having Beethoven, Rossini, Schumann, Grieg, Rubinstein, Moszkowski, Gounod, Bem-

berg and Pape numbers. The audience was most appreciative and liberal in applause, which was well deserved, as the soprano and pianist are musicians of worth and achievement, both having received a thorough musical training at the New England Conservatory of Music, in Boston.

Paul Reimers, the German lieder singer, will appear at the White House before President and Mrs. Taft this week.

Florence A. MacDonald, soprano, assisted by J. F. Osborne, baritone, of Baltimore, appeared in recital at Belcourt Seminary, on Wednesday evening.

Following her successful concert at the Washington Club, when Paul Bleyden, tenor, gave valuable assistance, Clarine McCarty, teacher and pianist, is filling engagements in the South, engagements secured after her appearance last year.

The Friday Morning Club had as soloists Friday, January 24, Mrs. Prindle, Miss Edwards and Helen Donohue De Yo, with the Kaspar String Quartet as a special feature. This quartet comprises Elizabeth Wilbur, Eda Bowers, Miss Lee, and their teacher and director, Josef Kaspar. In the "Wild Rose" (arranged by Ernest Lent) the tonal beauty of this admirable quartet was most pleasing.

The Washington Symphony Orchestra will give its next concert February 11, with Helen Donohue De Yo, soprano, as soloist. Mrs. De Yo's prolonged illness caused some worry among her friends, who are glad to hear of her engagement by the orchestra, as her beautiful dramatic soprano voice is greatly appreciated here in Washington.

It is reported that Marie von Unschuld's work, "The Von Unschuld Method of Piano Playing and Teaching," has met with such success in New York that Columbia University has engaged her to deliver a lecture on February 7 at the Horace Mann Hall.

DICK ROOR.

PHILADELPHIA

Philadelphia, Pa., February 8, 1913.

The symphony concerts of the Philadelphia Orchestra were this week signalized by the appearance of Yolanda Mero, the eminent Hungarian pianist. She played the Tchaikowsky concerto No. 2, and in it and her two encores (Liszt's "Hungarian Rhapsody, No. 6," and Votgrich's "Staccato Caprice") she displayed an art which has vastly matured since her last appearance here two years ago. One of the most virile of the foremost woman pianists, Mero at the same time possesses a remarkable command of delicate effects. Her versatility in this respect was clearly brought out in both the rhapsody and the caprice.

Philadelphia is indeed grateful to have at the head of its symphony orchestra a man who can give such delightful readings of Brahms as Leopold Stokowski furnished Friday afternoon. Particularly notable was the reading of the broad and largely framed first movement of the third symphony. Much interest centered, however, about the final number of the program. It was "Die Steppen," a symphonic poem in overture form by Noszkowski. Warmly colored and tuneful, it is one of the most popular novelties so far presented. Engagements at Washington on Thursday afternoon, February 13, and at Springfield, Mass., on February 18, have compelled the management of the orchestra to dispense with the regular symphony concerts here next Friday and Saturday.

More than six hundred persons attended the concert given by the Choral of the Matinee Musical Club at Woodbury last Monday evening under the direction of Helen Pulaski Innes. On Tuesday of this week the club presented the following program in this city:

GERMAN OPERA PROGRAM.

Piano duet, Vorspiel to Die Meistersinger.....Wagner
Mrs. Maddock and Mrs. Linch.
Soprano solo, Sentas Ballade, from Der Fliegende Holländer, Wagner
Marion Gibson.

Violin solo, Preislied, from Die Meistersinger.....Wagner
Anna Sinitzky.

Soprano solo, Elsa's Traum, from Lohengrin.....Wagner
Maud Hanson Petit.

Piano soli—
Geschwindmarsch.....Schumann
Novellette, op. 91.....Schumann
Capriccio, D minor.....Brahms
Scherzo, F minor.....Brahms
Robert Armbruster.

Quartet for three violins and viola, Vorspiel to Lohengrin.....Wagner
Miss Sinitzky, Miss Simmons, Mrs. Ferguson and Miss Rowley.

Soprano solo, Die theure Halle, from Tannhäuser.....Wagner
Helen Macnamee Bentz.

Piano solo, Feuerzauber, from Die Walküre.....Wagner-Brahms
Marie Waters.

Trio der Rheintochter, from Die Götterdämmerung.....Wagner
Mrs. Bentz, Mrs. Pettit and Miss DeGünther.

Ella Rowley and Mrs. William B. Mount at the piano.

The eightieth concert of the pupils of the Leefson-Hille Conservatory was held in Griffith Hall on Wednesday evening. The pupils of all grades acquitted themselves well in a program which was unusual in variety and scope.

A feature of this week's musical events which cannot well be overlooked was David Bispham's appearance in recital in Witherspoon Hall on Monday evening. Mr. Bispham's gospel of pure enunciation is being gradually impressed upon singers everywhere by the force of his own splendid example.

HAROLD P. QUICKSALL.

Max Pauer's New York Recital Program.

Max Pauer will give his next New York recital at Aeolian Hall, Saturday afternoon, March 8. The scholarly pianist is to play the following works on this date:

Sonata in C major, op. 24.....Weber
Andante in E major.....Beethoven
Impromptu in F minor, op. 140, No. 4.....Schubert
Fantasie, op. 17.....Schumann
Scherzo in E flat minor, op. 4.....Brahms
Intermezzo in A major, op. 119, No. 2.....Brahms
Rhapsody in E flat major, op. 118, No. 4.....Brahms

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MRS. CHARLES P. TAFT was elected president of the Cincinnati Symphony Orchestra Board, Tuesday, February 11. Dr. Ernst Kunwald and the Cincinnati Orchestra have been engaged for the next Cincinnati May Festival.

A BILL was introduced in the Oregon Legislature on January 31 which provides for the registration and licensing of music teachers in that State.

SPRINGFIELD, MASS., is planning for an event of civic and musical importance on February 18, when the new Municipal Auditorium is to be dedicated in that city by the Philadelphia Orchestra, under the direction of Leopold Stokowski. Marcella Sembrich, the Polish soprano, and Pasquale Amato, Italian baritone of the Metropolitan Opera Company, are to assist in the elaborate program.

ACCORDING to the reports from Monte Carlo, describing the private rehearsal performance of "Parsifal" on Sunday, January 26, it does not seem to have been creditable and was not given in the spirit or the conception of the Bayreuth school. How it could have been produced, even privately, despite the veto of the Prince of Monaco, is one of those things that come under the head of "inscrutable."

As a memorial of Verdi an edition de luxe and a popular edition of his letters will be published in October in Milan, when the centennial of his birth will be celebrated. At the Scala two of his operas and his "Requiem" will be produced under the direction of Toscanini and Serafin, and a memorial bust will be dedicated after being placed in the Verdi Home of Aged Singers at Milan. A popular festival will take place at Parma.

YSAÏE's interview in *THE MUSICAL COURIER* a few days after his arrival in this country last autumn, during which the famous Belgian violinist declared that European musical circles were protesting against too many of the ultra-modern compositions, interested readers of this paper far and wide. The words of this authority seemed to have had some effect, too, for the season has been rich in the number of classical compositions played and sung.

At a recent concert in Stuttgart under Max von Schilling's direction, a new symphony, entitled "Sinfonia espansiva," by Carl Nielsen, was produced, and with such results that most likely it will make the rounds in Germany. Nielsen was born in 1865, on the Island of Fuenen in the Baltic, and was a pupil of Niels Gade, and is at present the first conductor of the Royal Opera at Copenhagen. He has written three symphonies, of which this is the last, an opera called "Saul and David," and another one called "Maskerade"; also an overture, "Helios," and a work for orchestra and chorus called "Hymus Amores." He had to reach his forty-eighth year before a work of his of any dimension could secure a position on a program of importance outside of home.

SEVERAL weeks ago there was a performance of the "Meistersinger" at Strassburg, Alsace, under the direction of the well known composer and conductor who is at the head of affairs in music in that city, Hans Pfitzner. After the first act the singer who had the role of Beckmesser became indisposed, and it was found that there was no understudy, and the opera would have been discontinued right then and there, but Pfitzner sent out for a barber, had his moustache and beard shaved off, costumed himself and metamorphosed into a Beckmesser, and sang the two other acts, and gave such a dramatic performance that the audience was in actual ecstasy. As bel canto is not required in the Beckmesser role,

a man like Pfitzner, who knows every line of it, every word in the text, had the situation well in hand, and he probably gave a better Beckmesser than can usually be found; but it is a remarkable case of rescue.

SUNDAY evening, April 27, the United Singers of New York, numbering over 1,000 singers, will observe the hundredth anniversary of Richard Wagner's birth with a music festival at the Hippodrome. Madame Schumann-Heink is to be the principal soloist of the evening. The organization known as the United Singers of New York includes fifteen societies. As a matter to be expected, this coming Wagner festival is interesting the prominent German-Americans residing in the vicinity of Manhattan Island.

It may sound strange to the devoted Wagnerites when they read that no festival will be held at Bayreuth during the summer of 1913—the Wagner centennial year. Why? Messrs. Schulz-Curtius & Powell, of London, have issued circulars announcing that no festival is to take place at the Wagner Mecca this year; however, there will be a Wagner festival at Munich, with the following works to be performed in August and September:

Three performances of the "Nibelung's Ring," August 11, 16, 25, 30, September 6 and 11.

Four performances of "Tristan und Isolde," August 9, 21, September 2 and 14.

Four performances of "Die Meistersinger," August 18, 23, September 4 and 16.

There is also to be a Mozart festival at Munich. It is announced that "The Marriage of Figaro" will be given on July 30 and August 4; "Don Giovanni," August 2 and 6; "The Magic Flute," July 31 and August 5. There will also be during this season of festivals four special performances of Richard Strauss' latest work, "Ariadne auf Naxos," at the Residenztheater, on August 8, 20, and September 1 and 13. This is the first time that "The Magic Flute" will have been staged at the special Munich festival performances. The names of the artists did not accompany the notice sent to *THE MUSICAL COURIER*.

ANOTHER FAILURE.

Paris registers another failure in opera, this time at the Grand Opera, where a work called "Le Sortilège," by André Gailhard, had a hearing and went into obscurity and deservedly so. This composer is the son of the former manager of the Grand Opera; he is five and twenty, and some years ago received the Prix de Rome in the examinations of the National Conservatory. We quote directly:

THE MUSIC.

BY A MUSICAL CRITIC.

(Daily Mail.)

A succession of the most banal trivialities in harmony is the meager musical development of this story. At the beginning there is some promise of the comic opera spirit, the opening chorus of washerwomen bearing a striking resemblance to one of Edward German's rustic dances. Then, however, follows the cheapest variety of themes worked up into excruciatingly hackneyed and seemingly illimitable climaxes. Nothing could have been more ridiculous than the "tender" love scene between Angèle and Gall, which takes place amid a veritable pandemonium of noise from the orchestra, the couple embracing to an accompaniment in which the "sympathetic" clashing of cymbals is the predominating feature.

Scene I of Act II might very well have been incorporated in Act I, and the rest of the story boiled down into one act. In Act II Angèle is supposed to sing a joyous love song to a hunchback. What she really sings, however, is more reminiscent of a funeral dirge. The mermaids have a monotonous, piping triplet motif, which thence becomes the main support of the rest of the opera, the same passage recurring every few bars with irritating regularity.

The last act terminates with an atrociously high pitched vocal trio, which, although perfectly sung, was far from beautiful.

M. Gailhard's effort could not have been more auspiciously produced. The singing of principals and chorus and the playing of the orchestra were excellent throughout.

C. P. V.

REFLECTIONS

BY THE EDITOR

Paris, January 24, 1913.

With the election of M. Raymond Poincaré as President of France the office will, for the first time, be occupied by a man who has been identified with the musical forces of the nation. In his capacity of an advocat, a lawyer, M. Poincaré defended the will of the Goncourt brothers and the institute they established, and won the case against claimants after a distinguished legal battle which brought to him the title of "Advocate of Literature" and a letter from the late Alphonse Daudet in which he said that upon reading his briefs and arguments he could, for the first time, see the attraction and fascination of the legal calling and the vast temperamental elements that abounded in it.

It was M. Poincaré who took up the cause of the French composers when, years ago, the phonograph proprietors declared that they would ignore all rights claimed by composers, and when they proceeded to adapt the compositions to their instruments on that basis M. Poincaré fought the case for the composers, won it, and established their property claims and forced, not only the acknowledgment of those rights, but laid the basis upon which all the subsequent agreements were made.

It was M. Poincaré who determined and arranged the plans and provisions of the two Societies of Authors, Composers and Publishers of Music in France, who regulated their system, formulated their methods and secured for them the protection of the law and brought about the establishment of order and proper regulation of distribution.

It is seen from these activities in the direction of literature, art and music how intimately this versatile and accomplished man has been associated with the truly national life of the people, for it is through these elements that the spiritual and aesthetic senses of the nation are reached. M. Poincaré is in closer touch with the musical life of France than any other public man of prominence, and there will be an instantaneous recognition of the musical thought the moment the occasion arises under his regime. Any appeal to him on the subject of music anywhere will find an intelligent response and a sympathy based upon the closest relations with the musical movement.

"Parsifal."

The information regarding "Parsifal" at Monte Carlo has by this time been fully covered by this paper. An action had been instituted at Monte Carlo before the Monaco Court, but was suspended when the Prince of Monaco ordered the abandonment of the project. Muscet was the lawyer on behalf of the Wagner heirs and the Schott house, and M. Labori, the eminent attorney, represented the Monte Carlo Opera, which is conducted under the auspices of the Société des Bains de Mer. Madame Labori has written an opera, which has been accepted by the Monte Carlo Opera Company, and thus we see that there are always wheels within wheels, even in opera, even outside of New

York. The opera management in Monte Carlo went to an enormous expense in this "Parsifal" enterprise, and there were some men that came over from New York, who had been connected with the stage management of "Parsifal" at the Metropolitan, to assist in stage mechanism. An enormous number of lawsuits are apt to follow, because of the contracts that were made with the principals and substitutes, the seconds and thirds, the increased orchestra, for the scenery and costumes. All these matters have run up into hundreds of thousands of francs, and no doubt the enormous revenues that come to these Monte Carlo enterprises indirectly will bring about an adjustment of these various monetary claims that are now apt to be made. I hear there is considerable depression at Monte Carlo among a number of people who are interested in the opera there, but that will probably pass away, because of all places where there should be no pessimism, except after the game, Monte Carlo is the one spot. The people go there from all parts of the world, to leave their money, for the pleasure of seeing how rapidly it can disappear, and when there is one report of large gains, or of any one coming near breaking the bank at Monte Carlo, why, there are always ten thousand, we hear nothing of, who have left their lucre at Monte Carlo, because it is filthy and they don't want it.

When I was there last year, I saw a member of an enormously wealthy European house sign drafts at the rate of 10,000 francs every five minutes for several hours, to make up his losses, as he played with 1,000 franc bills, on favored combinations, which never appeared, and thus the generosity of the world, so far as money matters are concerned, is exhibited to its limit at Monte Carlo and Nice, and other places on the Riviera, where people are anxious to make others, whom they are not even personally acquainted with, wealthy, just for the pleasure of it. As all the fools are not yet dead and as there are millions of them still living, the revenues of Monte Carlo alone are nearly 50,000,000 francs a year—alone of Monte Carlo.

The instance quoted above took place at Nice, because at Nice and at other places in France, where gambling is conducted under Government permission, acceptances may be issued if the parties are known, and cashed for the purpose of playing with the money; at Monte Carlo there is no system of acceptances; Monte Carlo accepts no drafts or checks, and hence after the cash is gone at Monte Carlo the gambling must cease. In the French gambling places, drafts, notes, checks and deeds on real estate, that is, conveyances, are accepted, which signifies that the limit is frequently reached in the shape of a complete wiping out of a gambler, or of any one who may be tempted to go so far. These are the cases of suicides, which are not published in the papers; many suicides occur that are never known outside of the officials; the papers of those towns, being interested, suppress the item.

There is another peculiarity at Monte Carlo. If a gambler has lost all his cash and can raise no more, in order to prevent scenes the establishment

purchases a railroad ticket and gives him a small amount of cash, and sends him home or wherever he desires to go, to get him or her out of Monaco.

With all the revenues pouring into Monte Carlo the "Parsifal" losses will readily be adjusted.

The Herald.

The Paris New York Herald published the following editorial, also in French:

"PARSIFAL" ONCE MORE

The Herald has received the following despatch from Monte Carlo:

"Urgently request you not to publish any communication from any source regarding 'Parsifal' at Monte Carlo.

(Signed) "PRESS BUREAU, CASINO."

The telegram has evidently been sent to the Herald by mistake. The Herald does not accept a subsidy from the Casino; hence it is under no obligation to publish anything the Casino's press agent forwards or to leave out anything he objects to.

The Press Bureau, however, may rest assured that no further mention will be made of the "Parsifal" affair. For too much fuss has been made about it. The "Parsifal" incident seems to be for Monte Carlo what a jewel robbery is for an actress: the transparent pretext for free advertisement.

L'incident est clos.

This communique was sent to all the papers, but I have not discovered another daily published here that announced its independence in such a deliberate and decided fashion. Evidently the Monte Carlo Opera people desire a period of silence after all this convulsion. I learn that, after all, a private rehearsal will be given, merely for the "sporty" element; this will take place on Sunday.

La Scala is arranging to give "Parsifal" as soon as the rights expire, and Toscanini is expected to conduct it—in 1914, of course.

I reprint the following as part of a column article in one of the London papers:

MR. J. W. TURNER.

A FORTUNE FROM OPERA.

The current idea that there is "no money" in opera rendered in English is sufficiently refuted—if the late Carl Rosa and Charles Manners had not disproved it already—by the career of James W. Turner, the popular tenor and manager, who died yesterday at his residence, at Yardley, Birmingham, at the age of sixty. Although he had not been heard in the West of London for a considerable time, Mr. Turner was quite a familiar figure in the provinces and at the outlying theaters of town, where, with a keen eye for the commercial side of his undertakings and a capacity to snap up "useful" people, he for many years periodically introduced his company, bringing before the public those well established and tuneful works they and their fathers loved rather than attempting the more ambitious compositions of a later period. Balfe, with "The Bohemian Girl" and "Satanella," with the now rarely heard ballad, "The Power of Love" (a great number in its day), "Fra Diavolo" and "Trovatore"; "Faust" and the unfading "Maritana," with a further Wallace example, "Lurline"; Donizetti's "Elixir of Love" and Bellini's "Sonnambula"; "Don Giovanni" and "Martha"—these were fairly represen-

tative of the repertory wherewith Mr. Turner amassed a large fortune for himself and afforded delight to hundreds of thousands during many seasons. He was a special favorite at the National Standard Theater in Shoreditch, and that huge building, where most of the foremost players appeared from time to time, never did better business than when Mr. Turner took possession. Concert goers' remembrance of him extend several years back, and he was of great assistance as understudy to Sims Reeves in the seventies. The great tenor was frequently unable to appear, and Mr. Turner—not always under the most favorable conditions, for audiences were apt to be restive at the absence of the "star"—deputized for him, thus relieving Mr. Pyatt, the impresario, of much embarrassment. From the age of nineteen until recently Mr. Turner was a public performer, and in the old days of the Oxford performed the character of Faust in the Gounod selection Mr. Jennings gave there, with merry little Emma Chambers as Mephistopheles.

The musical people of America of a quarter of a century ago, those who went to the cheaper operas, knew Mr. Turner; but I would like to know if the London musical critics really will claim that the operas given in English by Turner were, what we may call, legitimate operas? Why, the scenery itself was at times an operative absurdity and a paradox, and nearly every time an anachronism. The singers—well, we know those young people, and sometimes some very old ones, that could sing in those lighter operas, and how; and as to the ensemble and the little orchestra, sometimes twenty-eight pieces—and a thing of that kind is called a success in English opera?

Could such English operas be given today at any large opera house anywhere, with the slightest chance of maintaining themselves for more than just a week, for that is the minimum limit for which an opera house must be taken. Mr. Turner was a splendid business man, as the article says, and he gave opera for business purposes, and he served a certain class of people, and he succeeded financially, but you could not call, what he presented, opera in the serious sense.

A Catalogue.

The British Museum has issued a catalogue. When the British Museum issues a catalogue it always signifies something ponderous and erudite. This one is called "Catalogue of Printed Music, Published Between 1487 and 1800, now in the British Museum." That is a good, solid title, and it means something. The catalogue is by W. Barclay Squire, in two volumes, and the trustees offer the two volumes at \$15, and so, if anybody wants to know anything about printed music which is in the British Museum and which was published between 1487 and 1800, and that person does not find himself so located as to be able to visit the British Museum, that person by sending \$15 can get the two volumes and learn all about the printed music in the British Museum that has been published between 1487 and 1800, and as there was a good deal of music written in that period, that was never printed, such music will not be found in that catalogue.

There is no question about the importance of this book, and there is no question of the great costs involved and the enormous amount of time and labor spent by Mr. Squire, and the many, many errors that had to be eliminated, and the judgment that had to be applied, besides the specific learning that is centered in an object so worthy, and I may even say, so idealistic.

But where is the practical value to the musician—from the very fact that the book is inaccessible? Musicians will never pay \$15 for two volumes of a catalogue, reaching to 1800 only; and then who are the possible purchasers of a book that is destined to become dust covered in the shelves of libraries? The question is answered in itself.

Musical literature is at a low ebb and at the lowest ebb with the musicians themselves, and for a

very excellent reason; musicians must utilize all their time in the practical application of art for the purpose of making a living, and those who compose besides, certainly have very little time to apply to the delight that is found in the study of musical literature.

We are compelled to view this thing from a practical end, because music has become so eminently practical in its reproductive phases; those musicians who must play and sing, when they are not playing and singing are practising, or giving lessons, or rehearsing, or studying and developing themselves in their own particular field. When have they any time for literature? Even the few summer months are lost to most of them, who are occupied even then.

There is no denial that these two volumes must be of profound interest where the interest is. Suppose one has the books. There is nothing in studying a catalogue, unless for practical purposes also. But for the British Museum it must be of enormous value, as it has a copy of each of the publications catalogued. But how about the rest of the musical world that does not even possess copies of that printed music? Will the two volumes of the catalogue help all those, some and most of them residing from ten to ten thousand miles from the Museum?

Here is an example. During the latter years of Beethoven's life his "Adelaide" was very popular in England, and all kinds of arrangements of the same were composed, such as orchestral, military band, piano, organ and others, by many publishers, attached to the concerns. Of all these printed compositions of "Adelaide" there is a copy each in the British Museum, and what is the value of it all? and I always mean the practical value.

Pohlig, Etc.

In the Stadt Theater at Hamburg, as I am informed, Strauss' "Ariadne auf Naxos" was produced on Monday night in the presence of Richard Strauss, under the direction of Carl Pohlig, formerly of Philadelphia, who is now conducting opera in Hamburg. The opera was produced under the best modern stage auspices and made a splendid impression. Pohlig's conducting of the orchestra and general supervision of the work has been highly praised, and my correspondent writes that he has made himself an effective factor of the musical element in Hamburg.

A former correspondent, a lady living in Wiesbaden, writes that at the eighth concert of the Kurhaus Direction, the orchestra being under the conductorship of Herr Schuricht, Eugen d'Albert appeared as soloist, playing the Beethoven "Emperor" concerto, and creating a profound impression. He also played the B major nocturne, opus 9, No. 3, of Chopin, and a capriccio of his own, which created a furor. The Brahms-Haydn variations were performed by the orchestra, and the G minor symphony of Mozart, and the "Leonore" overture, No. 3. The report further states that d'Albert had up to that night closed for the future no less than thirty-two dates for January and February, and the first week of March.

Studying in Paris.

It is advisable for pupils who come here to study music to be prepared to some degree with more than the mere rudiments of study and to have some slight knowledge of the science of harmony, even if they know nothing whatever of counterpoint. The study of solfeggio is paramount here with the younger pupils, and that leads them directly into harmony and then counterpoint, and then the more severe and advanced studies, such as composition and orchestration.

Much of the difficulties that the pupils here meet with when they get to Paris, is what might be called a chaotic state of mind regarding music stud-

ies. Their preparations have not been solid and substantial, and when they come over here as pianists in a raw state it is found that many of them have had no instructions in intervals, much less in harmony. Those teachers in America who recommend their pupils for Paris, whether as pianists, violinists or singers, would find that it would be of subsequent benefit to them if they would refuse to give their consent; if they would not permit their pupils to leave for this country to study unless they had some ground work on which the teacher here can proceed.

It is a very ungrateful and a very severe problem for American pupils in music to come to Paris to study the rudiments of music; that ought to be done before they come here, but it is surprising to find the large number of violinists, pianists, particularly violinists, and of course, vocal pupils, who have no knowledge whatever of the theory of music, and who are sent over here nolens volens to learn the rudiments, and then the teacher here must operate for a long time to cure them of the evils which they have contracted, before they can go ahead on a method. I cannot understand many of these cases at all, because they seem to be so illogical, and not only illogical, but removed from the realm of ordinary common sense; it is appalling in many instances. Here, recently, a young girl came from America to study violin. She and her mother were convinced that she was a great artist, because the people in their little town thought so, and each little city has the greatest violinist, and each little city has the greatest pianist, and each little city has the greatest singer, and naturally she was the greatest violinist in the world, according to the people in her town. The violin teacher to whom she went is a man who treats advanced pupils, so as she took position and before she played, he told her he could not go on with her and recommended her to a preparatory teacher, what they call in German a "Vorbereiter," and it was a difficult matter for her to get into this class, because he found that he had to re-form her whole method of playing, of handling the bow. She could not get a tone out of her violin. She had calculated to remain here one year and then go to America on a concert tour, finish up here, as it was. If she can get through with a five years' steady, hard application, she will be lucky, and then it becomes a question whether she will develop into a violinist that can do better or more than play the second violin in a string quartet, and she will be lucky if she can do that, because that is a most important function, the second violin in a quartet.

The same applies to vocal students. A re-forming first becomes necessary with most of them; they must be taught first how to abandon false theories and false practices, and then the vocal teacher must begin to build up an octave, and then grade it up and down to build up the compass of the voice, and all that takes such a long time, and if it is a high soprano, she wants to sing Donizetti and Bellini immediately, or the "Jewel Song," and if it is a contralto or mezzo she wants to sing Don Carlos, or Amneris, or Ortrud if possible, and the tenor, why, he is ready for Radames in six months, and for "Cavalleria" and "Pagliacci" in seven months. It cannot be done, and there is no use coming here for that purpose, and the teachers should not permit them to come here, because it reacts and has a very serious and depressing effect. There is no use whatever to come to Paris without some kind of substantial basis of knowledge and some ability to move forward, and not be occupied in a course of re-formation. Everything should be formed and formulated before beginning here.

Of course, those people who have not studied at all and who want to begin to study music here, can find all kinds of opportunity, as there is all over the world, but I should not suppose that that is the object, although it seems so in many instances.

BLUMENBERG.

ADVICE FROM DICKENS AND US.

Charles Dickens when in the height of his powers some three years before his death wrote a letter to a young author which, we believe, is as valuable to any young writer either of novels or operas as it was to the receiver of the original letter. The letter is self explanatory:

DEAR SIR—I have looked at the larger half of the first volume of your novel, and have pursued the more difficult points of the story through the other two volumes. You will, of course, receive my opinion as that of an individual writer and student of art, who by no means claims to be infallible.

I think you are too ambitious, and that you have not sufficient knowledge of life or character to venture on so comprehensive an attempt. Evidences of inexperience in every way, and of your power being far below the situations that you imagine, present themselves to me in almost every page I have read.

It would greatly surprise me if you found a publisher for this story, on trying your fortune in that line, or derived anything from it but weariness and bitterness of spirit.

On the evidence thus put before me, I cannot even entirely satisfy myself that you have the faculty of authorship latent within you. If you have not, and yet pursue a vocation towards which you have no call, you cannot choose but be a wretched man. Let me counsel you to have the patience to form yourself carefully, and the courage to renounce the endeavor if you cannot establish your case on a very much smaller scale. You see around you every day how many outlets there are for short pieces of fiction of all kinds. Try if you can achieve any success within these modest limits (I have practised in my time what I preach to you), and in the meantime put your three volumes away.

Could there be better advice than this for the young composer who feels that he has been sent into the world to compose grand operas? Now the composing of a grand opera is only a matter of patience—that is to say, the writing of enough music to make the bulk of a grand opera. The great art is to carry the public with the opera. The man who cannot reach the hearts of the people with a song is not going to reach those same hearts with a collection of songs and choruses called an opera. There are exceptions, of course—Wagner, for instance, and—whom shall we add?—the young composer who believes himself to be another exception? How easily could we make this Dickens letter fit the case of the young composer. Listen:

We have looked at the larger half of the first act of your opera, and have pursued the more complicated developments of the themes through the other two acts: You will, of course, receive our opinion as that of writers and students of music who by no means claim to be infallible.

We think you are too ambitious and that you have not sufficient knowledge of life and human passions to ven-

ture on so comprehensive an attempt. Evidences of inexperience in every way, and of your power being far below the effects you imagine, present themselves to us in almost every page that we have read.

It will greatly surprise us if you found a producer for this opera, on trying your fortune in that line, or derived anything from it but weariness and bitterness of spirit.

On the evidence thus put before us, we cannot even entirely satisfy ourselves that you have the faculty of composition latent within you. If you have not, and yet pursue a vocation towards which you have no call, you cannot choose but be a wretched man. Let us counsel you to have the patience to form yourself carefully, and the courage to renounce the endeavor if you cannot establish your case on a very much smaller scale. You see around you every day how many outlets there are for short songs and instrumental pieces of all kinds. Try if you can achieve any success within these modest limits, and in the meantime put your three act opera away.

What would happen if we wrote such a letter as that? Well, for one thing we are certain that the composer would heartily concur with our expressed opinion that we are not infallible. But we very much doubt if he would listen to anything else in the letter. The self ordained composer of tragic music drama, who coughs declamatory recitative and spits fire, will not descend from his Olympian heights to trifle with a song and dabble in a piano intermezzo. He must have an augmented orchestra, a darkened theater, ingenious electrical effects—everything, in fact, but the music—ah, yes, the music—that is the subject we are considering at present. And we believe that if the music will not stand on its own legs without the crutch of scenery and the prop of orchestral color it will stagger and sink into the bottomless pit of oblivion. We say bottomless because the hole does not appear to be filled, or even partially filled, with the twice ten thousand stillborn operas that have been sunk in it.

Why not try the Dickens plan? Is it not ridiculous to keep on imitating foreign operas instead of building up a work that is constructed out of themes which are of the same nature as the songs and ballads and dances that the nation likes?

PERFORMANCES of Massenet's works in honor of the late master are still given in the principal cities of France. The management of the Grand Theater of Marseilles is organizing a gala performance the principal attraction of which is to be Massenet's "Scenes Alsaciennes" in ballet form—a rather unique idea. The receipts of the performance will head a subscription for the erection of a monument in the theater itself. In Lille a "Festival Massenet" was given at the Hippodrome with a splendid pro-

gram, including numbers from "Le Roi de Lahore," "Herodiade," "Thais," rendered by the baritone Note and Rose Witzig. The orchestra played the overture from "Phedre," "Scenes pittoresques" and "Hymne d'Amour."

ORCHESTRAL ODDS AND ENDS.

New Yorkers will hear the Minneapolis Symphony Orchestra at Carnegie Hall, Friday evening, February 21. The music for the night includes Beethoven's "Egmont" overture, Tchaikowsky's sixth symphony, and the finale to "Das Reheingold" (Wagner). Tina Lerner, the Russian pianist, assisted by the orchestra, is to play the Tchaikowsky concerto in B flat minor.

The Volpe Symphony Society at its next New York concert in Carnegie Hall, Tuesday evening, February 18, will play Haydn's symphony in G major, No. 13; Mendelssohn's overture, "Fingal's Cave"; two intermezzi from Wolf-Ferrari's "Jewels of the Madonna," and Liszt's first Hungarian rhapsody. Josef Lhevinne, the Russian pianist, as the soloist, will perform with the orchestra the Rubinstein concerto in D minor.

As a memorial to the late Alfred Lincoln Seligman, the New York banker and amateur musician, the Young Men's Symphony Society, of New York, gave a concert at the Hudson Theater Sunday afternoon, February 9. Arnold Volpe conducted the "Eroica" symphony by Beethoven; the Tchaikowsky andante cantabile (for strings) and the "Egmont" overture by Beethoven. The late Mr. Seligman, who formerly played first cello in this orchestra, bequeathed the Young Men's Symphony Society the sum of \$20,000; the People's Symphony Society of New York receives \$2,500. As the appraisal of Mr. Seligman's estate has been published the bodies will soon have the money paid over to them. Mr. Seligman was killed in an automobile accident early last summer. The musical society to which he has left so generous a legacy is in some respects a school for the training of young orchestral players for the regular symphony orchestras of the country. The late Mr. Seligman's brother, Joseph L. Seligman, is treasurer of the society; S. Mallet-Prevost is the president; Henry Walter the vice president; Arnold Volpe the musical director. The directors include the officers and conductor, also Franz X. Arens, Charles E. Bushnell, Rubin Goldmark, Rafael Joseffy, Harry Rowe Shelley and B. A. Sinn. The Young Men's Symphony Society was founded by Alfred Lincoln Seligman.

PATERSON MUSIC FESTIVAL PROGRAMS.

Paterson, N. J., having been added to the musical map, will hold its eleventh music festival at the Fifth Regiment Armory, in Paterson, Monday, Tuesday and Wednesday evenings, April 28, 29 and 30. The Verdi-Wagner centennial will be observed on the first and second evenings. The artists engaged are Johanna Gadski, Riccardo Martin and William Hinshaw, of the Metropolitan Opera Company; Rosa Olitzka, the Russian contralto, formerly of the Metropolitan Opera Company; Alice Nielsen, of the Boston Opera Company; John McCormack, the celebrated Irish tenor; Giuseppe Campanari, baritone, formerly of the Metropolitan Opera Company; Mary Desmond, contralto; Yvonne de Treville, soprano; Dan Beddoe, tenor; Edward McNamara, baritone, and Horatio Connell, baritone.

The programs for the three evenings will be as follows:

MONDAY, APRIL 28.

WAGNER NIGHT.

"FLYING DUTCHMAN."

Overture, Spinning Song, Ballad and Sailors Chorus.

"DIE MEISTERSINGER."

Sachs Monologue, Prize Song, Quintette and Choral.

"RIENZI."

Aria, Gerechter Gott.

Song, Träume.

"DIE WALKURE."

Wotan's Farewell.

Ride of the Walkyries.

"TRISTAN AND ISOLDE."

Liebestod.

Vesti la giubba (by request)Pagliacci

"TANNHAUSER."

March and Chorus.

TUESDAY, APRIL 29.

VERDI NIGHT.

PROGRAM.

Overture, La Forza del Destino.

Anvil Chorus and Prison Scene, Trovatore.

Quartet, Rigoletto.

Finale second act, Aida.

Largo, Barber of SevilleRossini

Aria, Al Suor del Smburo, La Forza del Destino.

Old Irish Songs—

Down by the Sally GardensArr. by Herbert Hughes

At the Mid Hour of NightArr. by Vincent O'Brien

The Foggy DewArr. by Milligan Fox

Molly BranniganArr. by Stanford

Aria, Ritorno vincitoreAida

"ERNANI."

Chorus, Oh, Hail Ye Free.

WEDNESDAY NIGHT, APRIL 30.

POPULAR NIGHT.

"EVE."

A MYSTERY IN THREE PARTS, BY J. MASSENET.

Prologue, The Birth of Woman.

Eve in Solitude (The Temptation).

Prelude, The Fall.

EstudiantinaLacome

Chorus and orchestra.

Bell Song (Lakme)Delibes

Yvonne de Treville.

Two GrenadiersSchuman

Edward McNamara.

Robin Adair, arr.Price

Unaccompanied chorus.

Come Margarita, Come (Martyr of Antioch)Sullivan

Daniel Beddoe.

Air and VariationsProch

Yvonne de Treville.

Stars and StripesSousa

Chorus and orchestra.

The Metropolitan Opera House Orchestra will assist the singers on the Wagner and Verdi nights and the

Paterson Symphony Orchestra will appear on the closing night. The Festival Chorus includes nearly 1,000 voices. C. Mortimer Wiske, the founder of the Paterson music festivals and the present musical director, has been diligently at work for months to perfect the work of the choral forces. Rehearsals have been held regularly every week. Mr. Wiske will direct the festival concerts as heretofore.

MUSIC IN OREGON.

445 Sherlock Building,
Portland, Ore., February 1, 1913

Much to the delight of the writer, who was in the audience, William Wallace Graham occupied the concertmaster's chair at the concert given by the Portland Symphony Orchestra last Sunday afternoon. This time Harold Bayley, an admirable conductor, wielded the baton. Sullivan's "Di Ballo" overture headed the program. Rimsky-Korsakoff's "Antar" symphony, which followed, was especially grateful. Wolf-Ferrari's intermezzo, No. 1 (from "The Jewels of the Madonna"), gave much pleasure, as did the string numbers by Massenet and Bolzoni. Mendelssohn's "Midsummer Night's Dream" was the final offering. Charles Walrath, who played the French horn solo in the Mendelssohn number, deserves special mention. Truly, an excellent concert. There was a large attendance. The program was rehearsed six times. No wonder the orchestra is making marked progress. Carl Denton, who conducted the second performance of the present season, will direct the next concert.

Coming: Marcella Sembrich, February 4; Lillian Nordica, February 5. Joyful news. JOHN R. OATMAN.



"Götterdämmerung."
(Concluded.)

ACT I.

(Scene: The same as in the last act of "Die Walküre." It is night. Three long mantles containing women are



ALL IS SILENCE.

discovered lying about the stage. They are the Norns. All is silence, and can be heard plainly in the orchestra.)

Norn I—I shall spin this rope of knowledge and tell you a tale from its stores of wisdom.

Norn II (with dignity)—You'll do nothing of the sort. I don't propose to have every new character that appears in the "Ring" give us all over again the happenings of the Wagner operas that have gone before.

Norn I—But I can tell you how Wotan lost his eye—
Norn II—We heard that in "Rhinegold"; we were standing in the wings.

Norn I—Wotan sits in Walhalla, surrounded by his heroes. About them is piled high for fuel the great World Ash. You know what that is, don't you?

Norn III—Yes; it's a kind of coal. We paid \$6 a ton for it this winter, but really—

Norn I (witheringly)—Coal! The World Ash is the tree of knowledge. Its withered wood now is stacked about Walhalla, and when Wotan plunges into Loge's breast a piece of the broken spear, it will take fire and be cast on top of the wood pile. Then a conflagration will result, and good bye to Wotan and all the glories of Walhalla.

Norn III (yawning)—And about time, too. The audiences get smaller every night as the cycle goes on.

Norn II—I'm going back to Mother Erda.

Norn III—So'm I.

Norn I—So'm I.

(The Norns tie the rope about their bodies and disappear none too quickly to suit the listeners. Day dawns. Siegfried and Brünnhilde come on from a cleft in the rocks. Siegfried is in full fighting costume. Brünnhilde leads her horse Grane.)

Siegfried (surlily)—Then you won't give me any breakfast?

Brünnhilde—Not unless you abandon this crazy plan of going forth to be a hero. Married men are never heroes.

Siegfried (in anger)—Married?

Brünnhilde (blushing)—Pardon me, I forgot. (Her temper rises.) I've been thinking about some of your far famed heroism. Who gave you the sword with which to fight your way here? My father. Who built that fire around my couch? My father. Who is your grandfather? My father. Who is your aunt? I am. You owe my family and me some little respect at least. I know where Wotan went and what he did on his heroic expeditions, and I know how he looked when he got back. Stay home, Siegfried, with your wife—

Siegfried (shouts)—Wife?

Brünnhilde—Your aunt, I mean; and let me take care of you.

Siegfried (sullenly)—No.

Brünnhilde—Who'll keep your sword and armor shiny? Who'll sing duets with you—

Siegfried—I'm sick of all that.

Brünnhilde (earnestly)—Think of the style in which I was accustomed to live at Walhalla before I came here to dwell with you in a cave. I had my own servants, I could go riding any time I liked on my aeronautic horse—

Siegfried (touching a telescope bag with his foot)—Did you put in my silk pajamas?

Brünnhilde—I thought the woolen ones would be better—

Siegfried (curtly)—Put in the silk.

Brünnhilde—It's wet down there by the Rhine—

Siegfried (commandingly)—The silk.

Brünnhilde—You should be careful, dear. Your lumbago, you know.

Siegfried—Damn it! Must I—

Brünnhilde—Very well. The silk pajamas it shall be. How many pairs?

Siegfried—One. I won't be gone more than a month.

Brünnhilde (sadly)—Anything else?

Siegfried—Is my opera hat in the bag?

Brünnhilde—Not that—oh, I beg of you—not that—

Siegfried—Eh?

Brünnhilde—The girls simply won't be able to resist you in your armor and opera hat. Please, please don't.

Siegfried—Get the hat.

Brünnhilde (hopelessly)—Just like his grandpa!

Siegfried—I must be going. (Moves away.)

Brünnhilde—Haven't you forgotten something?

Siegfried—You'll find some loose change in my old gray trousers. I'm leaving them.

Brünnhilde—Not that—a kiss.

Siegfried—Good by. (Kisses her.)

Brünnhilde—Don't you think you'd better leave that ring with me while you're away?

Siegfried (hesitates)—This ring? It's the one I got in Fafner's cave. Perhaps I'd better leave it. (Aside.)



"I MUST BE GOING."

Last time I made some pleasant acquaintances in the forest I came home without my watch. (Gives ring to Brünnhilde.)

Brünnhilde—I'll guard it with my life, for it's my only visible means of support, and the audience will be wondering what I live on while you're away.

Siegfried (leaving)—Hail Brünnhilde!

Brünnhilde—Hail, Siegfried!

Siegfried—Hail to me!

Brünnhilde (in alarm)—Speaking of hail, dearie, do be careful not to get wet or into draughts.

Siegfried (laughs)—You don't expect me to stay dry all the time? (Disappears behind a paper ridge of rocks with Grane, where both remain standing.)

Brünnhilde (looking off into space supposed to extend behind the ridge)—There they do. (Calls)—You didn't forget your goloshes, did you, Siegfried?

Siegfried (as from afar)—Got 'em.

Brünnhilde—And your summer handkerchiefs?

Siegfried—Yep.

(The curtain falls for a few moments, while the stage hands change the face of nature, making the rocky habitation of Mr. and Mrs. Siegfried Wolfe—Wälse give way to the Hall of the Gibichungs, on the Rhine. The curtain rises, revealing said hall, whose rear opens onto the rocky walled Rhine. There is a current of air caused by the slamming of Brünnhilde's dressing room door, and the mighty walls of the Rhine shake and quiver and flap as though they were painted on canvas. Gunther, Gutrune and Hagen are discovered.)

Gunther (a blonde Teuton)—What are thinking of, Hagen?

Hagen (a forbidding looking, bewhiskered man in sable garb)—Why isn't our sister Gutrune married, and why aren't you?

Gunther—Against whom can we marry Gutrune? You are wise, brother. Speak!

Hagen—Siegfried I would wish for her and Brünnhilde for you, Gunther.

Gunther—Is she a good looker?

Hagen—A peach. But she dwells on a rocky ledge, surrounded by fire. Only the strongest hero can penetrate there, and his name is Siegfried. The ledge is their home.

Gunther—How, then, can I wed Brünnhilde?

Gutrune—And I Siegfried?

Hagen—It's like A B C. In that chest I have a phial of Wagner's Improved Elixir No. 5B. If Gutrune hands Siegfried a drink of that magic drug he will love her and forget that he has ever gazed before upon any other woman.

Gutrune—If he were a true scion of Wotan he wouldn't need any drug to—

Gunther—Silence! And how can I win Brünnhilde?

Hagen—Have Siegfried bring her to you after he has fallen under the spell of Gutrune.

Gunther—Capital.

Gutrune—But will Brünnhilde consent to a divorce?

(Hagen and Gunther laugh so boisterously that Gutrune realizes the true state of things.)

Gutrune (blushing)—Never mind, they make the best husbands sometimes.

Gunther (moodily)—If only Siegfried were to wend his way hitherwards. (A horn is heard from the Thirtieth street side of the Rhine.)

Hagen (looking at the painting of the river)—Ha! I see Siegfried and we were just talking about him. How miraculous!

(Siegfried appears with Grane in the rear. They are embarked on a flat scow, which the hero is punting down the Rhine, apparently a very shallow stream. In reality, of course, the scow is mounted on rails and is navigated by means of rope hauled by stage hands in the wings. That accounts for the odd, jerking motion with which Siegfried's craft wobbles onto the scene, and its strange indifference to the pushings of that punter's paddle.)

Hagen—Hail, Siegfried!

Siegfried—I hope not. I have lumbago, and before I left home my wife told me (sees Gutrune)—I mean—er—well, who are you people, anyhow?

Gunther—We are the Gibichungs.

Siegfried—Well, Gibichungs, I'm glad to meet you. You've got to fight me or be my friends.

Gunther—Let's be friends. (This is a wise move on the part of Gunther, who knows Siegfried to be unbeatable.) All I have is yours, my life as well.

Siegfried—All I've got is this sword. Is it not a pretty sword? See the sword! It is my sword. I made—

Hagen (sternly)—Siegfried, drop that Mother Goose talk. You are no longer a boy as in "Siegfried." This is a man's opera. You say you have nothing but a sword. Where is the Nibelungen treasure?

Siegfried—After slaying Fafner, I kept only this helmet.

Hagen—Ah! the tarn helmet. Its wearer has the power to assume any disguise and to wish himself wheresoever he wills. Is that all you took from the cave?

Siegfried—A ring besides. Brünnhilde guards it.

Gutrune (entering with a drinking horn containing a huge draught of the aforementioned No. 5B. There be-



BRÜNNHILDE FAILS TO RECOGNIZE HIM.

ing no bird about to warn Siegfried about the beverage, that thirsty hero takes a long pull.)

Siegfried (to Gunther)—That's a damned fine gel that little sister of yours. (Eyes her as though they were on their honeymoon.) Are you married, Gunther?

Gunther—No, but I'd like to be, to Brünnhilde.

Siegfried (on whom the drink has taken effect)—Who's she?

Gunther (wearily)—Again? Well, here goes! She lives on a rock surrounded by fire. I'm afraid of the fire. Siegfried (joyfully)—I'm not. I'll get her for you, if you give me Gutrune for wife.

Gunther—Agreed. How will you do it?

Siegfried—By the tarn helmet's might I will assume your shape and features.

Gunther—Swear.

(They swear the blood oath. Hagen fills a cup with wine and Siegfried and Gunther pretend to cut their arms with their swords and let the blood drop into the wine.)

Siegfried—If either of us proves faithless to the other, his blood shall atone!

Gunther—A clever idea.

(Hagen strikes the cup in two pieces with his sword.)

Siegfried—Up, let us be going and doing. (Siegfried and Gunther embark on the scow, which jerks its way off the scene.)

Hagen—For Gunther Siegfried brings a bride; for me he brings the ring.

(The scene changes to the rocky home of the Wolf-Wälses. Brünnhilde sits at the entrance to the cave in mute contemplation of Siegfried's ring. A calcium powder flashes for a moment.)

Brünnhilde—Ha! A Valkyrie riding through the clouds. (Waltraute enters.) How now, Wallie?

Waltraute—I came hence from Walhalla.

Brünnhilde (joyfully)—Dad has forgiven me. Of course, you know my story. I disobeyed him and in punishment he banned me to this lonely rock, surrounded it with fire—

Waltraute—If you begin that tale all over again, I'll leave at once. As a matter of fact, father is in dire straits. The only thing that can save him and the gods is the return of the Nibelungen ring to the Rhine. There it is on your finger. Throw it into the river.

Brünnhilde—Are you mad? Siegfried gave it to me, and I don't own another thing in all the world.

Waltraute—You won't throw away the ring?

Brünnhilde—Never.

Waltraute—I'll tell pa; see if I don't. (Hurries away.)

Brünnhilde—I hope she breaks her neck and all the gods, too. (Flames are seen from the back, blown by stage hands through bellows.) Siegfried is returning. Hurrah! I wonder what he brought me?

(Siegfried appears at the rear, wearing the tarn helmet over half his face. Anybody in the audience would guess him at a glance to be Siegfried, but Brünnhilde fails to recognize him, otherwise the opera would stop then and there.)

Brünnhilde—Who are you?

Siegfried—I am Gunther, and you must follow me.

Brünnhilde—Have you steam heat and elevator service in your apartment?

Siegfried—Alas, no.

Brünnhilde—Here will I remain. This ring gives me might to do what I like.

Siegfried—Then I'll take the ring. (He wrestles with Brünnhilde and snatches the bauble from her finger.) Now you shall show me to your cave and wed me there, as proxy husband for my brother. This night we'll spend here, with trusty Nothing between us to keep me true; tomorrow we'll do the Rhine trip.

Brünnhilde (goes towards rear)—I go to fetch a hot water bag. If I touch that cold sword with my bare feet at night I know I should shriek aloud.



THE CLANS GATHER.

Siegfried (carelessly)—As you will. (Lights a cigar at a small flame belonging to Loge's fire.)

ACT II.

(Scene: An open space on the shore in front of the Gibichungs' Hall. It is night. Vast paper and canvas rocks tower towards the sky. Hagen sits asleep, leaning

against one of the pillars of the hall. Alberich is seen crouching before Hagen.)

Alberich—You and I, my son, must finish this Siegfried, for he does not know the value of the Nibelungen ring, and hence my curse cannot harm him. You recollect, he killed Fafner, took the treasure—

Hagen (wearily)—I know the story—even in my sleep.

Alberich—The ring you and I must gain.

Hagen—So be it.

(The scene lights up and Siegfried steps from behind a bush.)

Siegfried—Where's Gutrune?

Hagen (yawning)—How should I know? I guess I'll doze another hour.

Gutrune (coming from behind the wings on the left, where she has been sitting on Siegfried's bier)—Here I am, Mr. Wolfe—er—Wälse.

Siegfried—Call me Sig.

Gutrune—Come in to breakfast, Sig. Where are the others?

Siegfried—Gunther and Brünnhilde are coming by boat. I ran on ahead to tell you that Brünnhilde is very fond of grapefruit for breakfast and likes cream and hot milk with her coffee.

Gutrune—I'll have to hurry the cook.

Siegfried—Stay and hear how I captured Brünnhilde for Gunther.

Gutrune (hurrying off)—Thank you. I know my "Götterdämmerung."

Siegfried (to Hagen)—Will you listen, my friend?

Hagen (hurrying off)—Not I. (He clambers to the top of a tall paper rock and sets a horn to his lips. Brass instruments in the orchestra blow the famous "Call of the Clans." Hoi-ho-ho-ho!)

(Enter Gunther and Brünnhilde.)

Brünnhilde—Who's using my cry?

Hagen (bows)—You misunderstand fair ladye. I was saying Hoi-ho not Ho-jo-to-ho.

Brünnhilde (moodily)—You'd better not.

Hagen—Look here, Gadsdi, I know someone who can do that call better than you, anyhow.

Brünnhilde (stamps her foot)—I won't be insulted by



"I'LL SLAP YOUR FACE, YOU HUSSY."

my husband's brother. (To Gunther)—I told you I never would be able to get on with your family.

Gunther—Hush! Here come the folks.

(The clans gather from the Seventh avenue and Fortieth street sides, and fill the stage. They are a jolly lot of supers and shout lustily and wave spears and battle axes.)

Brünnhilde (narrowing her eyelids and looking the clans over through her lorgnette)—What queer relatives you have. Who's that one with the knobby knees?

Gunther (testily)—Do be careful. He's a cousin of my uncle's wife, and he lives in the most handsomely furnished cave at Bingen. If you're nice to him, he'll invite us there for the summer.

Brünnhilde—Who's the chemical blonde?

Gunther (in dudgeon)—Really you mortify me dreadfully. That lady is my sister. Her name is Gutrune.

Brünnhilde—It ought to be Canary. (Sees Siegfried) Ha! as I live, there is Siegfried.

Gutrune—I beg pardon—

Brünnhilde—That man trying to hide himself behind you—

Gutrune—That is Mr. Wolfe—Wälse.

Brünnhilde (grimly)—He may be a Wolf, as you say, but when I knew him on the hill top over yonder and darned his socks for him his name certainly was Siegfried. (Brokenly)—We kept house together in as pretty a cave as any one could wish for.

Siegfried (as politely as possible)—You lie!

Brünnhilde (hotly)—You're another.

(There is a painful silence on the part of the Gibichung family and all their relatives. The orchestra, however,

expresses its opinion freely and frankly—and if the truth be stated, also a trifle vulgarly.)

Hagen (with decorum)—I think the lady is hasty—er—

Brünnhilde (as before)—Siegfried is a liar.

Hagen (embarrassed)—Oh, I see. He sings, and is a lyre. Ha, Ha! Very good. Now we will proceed with the ceremony.

Brünnhilde (as before)—Siegfried is a—

Siegfried (steps forward and raises his hand)—I'll slap your face, you hussy—

Brünnhilde—Ah! that ring on your hand. It does not belong to you. That man (points to Gunther) took it from me.

Hagen—Are those words true?

Gunther—I didn't.



"WHAT DIDST THOU DOST?"

Brünnhilde—Then it was that precious man of mine. Siegfried—I swear on the point of Hagen's spear that I never have had more than a cursory acquaintance with this noisy damosel. (He lays two fingers on Hagen's spear.) May this spear kill me if I speak untruth.

Brünnhilde—And I swear by the same spear that he lies!

Hagen (perturbed)—If all you ladies and gentlemen will kindly go behind that third rock and wait there for your next cue, I will try to reason with young Miss Brünnhilde Wotan.

(All exit except Hagen and Brünnhilde.)

Brünnhilde—Betrayed! I'll sue him.

Hagen—or, better still, let me avenge you.

Brünnhilde—You? Your spear would tickle his ribs. I made him wise with my own knowledge and taught him how to fear not wounds. But stay—if you could stab him in the back.

Hagen (joyously)—That is my best style of fighting.

Brünnhilde—I did not bless his back, knowing full well that it never would be turned toward the foe.

Hagen—Siegfried's back shall be my bull's eye. Tomorrow we will go hunting and by chance a wild boar (winks at Brünnhilde) will lay him low.

Brünnhilde—It is a hoggish deed. (Laughter.)

Hagen—Quite a bore, in fact.

Brünnhilde (coldly)—You will kindly leave the jokes to me, Hagen Gibichung.

ACT III.

(Scene: A wild and woody valley on the Rhine. The three Rhine maidens rise to the surface and swim about. The manner of their swimming has been described in "Rheingold.")

Siegfried (enters rapidly)—Where has the pig gone?

Rhine Maidens—Hagen has not come by.

Siegfried—I mean the other pig—the one I am hunting.

Rhine Maidens—Will you give us that ring on your finger if we recover the boar for you?

Siegfried—This ring? Why, it belonged to Fafner, and in bloody battle I slew—

(The Rhine Maidens suddenly dive to the bottom.)

Wellgunde—We won't come up again, unless you promise not to tell the story of your life.

Siegfried—I promise.

(Rhine Maidens reappear.)

Rhine Maidens—Give us the ring. It is accursed.

Siegfried (laughingly)—Everything is accursed in these four operas, anyway. The ring won't hurt me.

(Rhine Maidens, after more vain pleading, swim away into their dressing rooms.)

Hagen (from afar)—Hoi-ho!

Siegfried—Good heavens! Brünnhilde.

Hagen (coming on)—Hoi-ho!

Siegfried—Really, old man, you must change that halloo of yours. It reminds me too much of some one I used to know.

(More hunters appear, among them Gunther.)

Hagen—Have a drink, Siegfried. (Hands the hero Wagner's Unexcelled Memory Restorer, No. 7, of which Siegfried takes some large gulps.) You know the language of the birds, don't you?

Siegfried—Yes, but I don't think I remember it. You know, there's nothing like practice to keep up a language.

Hagen—Tell us some of your youthful adventures.

Siegfried (reposing on the ground)—I will, and when I'm through I'll give some of you bachelors the addresses. Well, to begin at the beginning. Mime was the name of a dwarf who raised me so that I might slay the Dragon Fafner and rob him of the ring—

All (in protest)—Oh, drop it, Siegfried! Not that story! Cut it out! Give us a rest! Poor old Fafner has been killed fifty times over. Tell us a new one!

Siegfried—I forged myself a sword—

Hagen—Really, old chap, in the name of the boys and myself, I must protest most energetically. We know all about Nothing.

Siegfried—And about the way I killed Fafner?

Hagen—Yes, and what the bird told you about the ring and about Mime. Here, have another drink, and try to remember something worth while.

Siegfried (after taking a long drink)—The bird led me to Brunnhilde's rock, and there I held her in bridal embrace.

Gunther—Ha!

(Two ravens are swung about the stage on threads dangled from the flies.)

Hagen (to Siegfried)—Do you see those nightingales?

Siegfried (all eagerness)—Where? (He jumps up and turns his back to Hagen.)

Hagen—Do you know what they portend?

Siegfried—Where?

Hagen (stabs Siegfried in the back)—They portend that there will be a dead Siegfried in this neighborhood very soon.

(Siegfried tries to strike Hagen with his shield and falls backward upon it.)

Gunther (to Hagen)—What dost thou? (After a pause)—What didst thou dost?

(These two questions can be found in Wagner's original "Götterdämmerung" libretto, and have long served to fill the innocent layman with wonder. As Gunther was a willing witness to Hagen's deed, the real meaning of his mystifying questions probably never will be quite cleared up.)

Hagen—I avenged falsehood! (Walks away.)

(Siegfried, after singing some compliments to Brunnhilde, falls back and dies. The men pick up the corpse and place it upon an improvised litter.)

Gunther (to the company)—Let us pass around the bier. All—Hurrah! Good! We're thirsty to a man.

Gunther (sternly)—I said *b-i-e-r* and not *b-e-e-r*.

(They start the funeral procession to a magnificent march, played by full orchestra in the Rhine woods, some time B. C. As the cortege reaches the edge of the stage, the scene darkens, and when next the lights are turned on the spectator sees the hall of the Gibichungs. It is night, by way of a change.)

Gutrune—I don't see what keeps them out so late. I hope they're not hunting anything they shouldn't.

Hagen (from afar)—Hoi-ho.

Gutrune (calling)—Hoi-hoi.

(The funeral procession enters and deposits Siegfried's body.)

Gutrune—Who carved my Siegfried?

Gunther (pointing to Hagen)—He did.

Hagen—Yes, I did, and I'm proud of it. Now, I'll just take that ring as a reward, if you please.

Gunther—I think I'll take it myself.

Hagen (draws sword)—Fight me first.

Gunther (draws)—Gadzooks! On with the fray.

(They fight furiously by banging their swords together, and after Hagen makes a terrible lunge and cuts a huge hole in the air between Gunther's arm and side, that blond warrior falls dead. Hagen makes a dash for Siegfried's corpse in order to filch the ring. Siegfried's right arm raises itself in warning and Hagen slinks off to one side, very much worried, not to say frightened.)

Brunnhilde (enters with slow and majestic tread)—Isn't there some Wagner Elixir or balsam or salve or emetic that will wake up Siegfried and enable this opera to go on? (She takes the ring from Siegfried's finger and puts it on her own.)

Hagen (sullenly)—None.

Brunnhilde—Very well; then I will sing my "Farewell Address" and do the immolation scene with Grane. Build a funeral pyre for the dead and for me. The Rhine Maidens must pick their ring out of our ashes. Never have man and woman loved as did Siegfried and I. When first he kissed me on the rock—

Gutrune (sarcastically)—He kissed me on the lips!

Brunnhilde—Siegfried made the sword Nothing and was led by the dwarf Mime to the pit in which lay Fafner—

Hagen (firmly)—You'll have to omit all that, madame. The funeral pyre is burning.

Brunnhilde—Good bye, kind friends. Take example

from my fate. Never go to live in a cave with a strange young man unless you've got his name signed to a marriage certificate. (She walks toward the funeral pyre with Grane, but misses the holocaust by several feet and passes safely to the rear of the stage, whence Grane is led to the car stables near by, his regular home. The funeral pyre sends forth clouds of steam, and stage hands set off several boxes of red powder. The Rhine overflows, everything begins to burn, and an illuminated gauze drop high in the rear shows the crumbling Walhalla and the tottering gods, with Wotan as the chief totterer. The Rhine Maidens swims ashore, grasp Hagen and draw him down into the depths of the Rhine. Wagner would have us infer that the son of Alberich is drowned, but those of us do not lose hope for him who remember the amphibious performance of his father, Alberich, in "Rhinegold," when that gentleman walks the bottom of the Rhine in safety and sings his songs without so much as swallowing a single drop of water.)

Voices (from outside as curtain descends)—Get your photographs of the chief characters in the "Ring." Here you are! Photographs, only fifty cents each! Carriage calls for Broadway! Box holders, please pass out on the Thirty-ninth street side.

LEONARD LIEBLING.

(THE END.)

Opera in Philadelphia.

METROPOLITAN OPERA HOUSE.

"Lucia," February 3.

Before an audience that completely filled the Metropolitan Opera House, the Dippel forces and Luisa Tetrazzini opened the second half of the opera season with the perennial "Lucia." The whole force of Philadelphia



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ALICE ZEPPILLI AS OPHELIA.

opera lovers was out to welcome back, after an absence of ten weeks, such old favorites as Campanini, Sammarco, Scott, and to give cordial reception to Aristodomo Giorgini, a young Italian tenor who joined the company in Chicago. Whatever the success of the company in the "Windy City"—and some rumors of disorganization have filtered through—there can be no doubt as to the perfect cooperation of every participant in Monday's performance and the cordial attitude of the Philadelphia audience.

Tetrazzini thrilled her audience in the old manner. There were times when her performance suggested a husbanding of forces, a restraint in preparation for the ordeal of an approaching climax, but in power and brilliancy, in pure limpidity, the voice of this great singer is unimpaired. Giorgini is undoubtedly a valuable addition to the company. He sings in good taste and acts with sincerity and conviction. He appeared to better advantage when singing alone than in the concerted numbers. Sammarco and Scott sang with their usual fine feeling and good taste.

"Mignon," February 5.

The second production of the Dippel forces was Thomas "Mignon." It is evident that the attraction of the Thomas opera for the general public has been con-

siderably impaired in the last few years and that on this occasion the capacity audience was due to the presence in the cast of Tetrazzini. Earlier in the season, before the company went to Chicago, the same opera was given with a somewhat less distinguished cast and on that occasion attracted but a moderate audience. The opera throughout was performed with the finest regard for its subtlest passages. Mabel Riegelman replaced Maggio Teyte in the title role and portrayed the character in commendable style. With a voice that sometimes harks of the young Irish soprano, the new Mignon nevertheless avoids imitation and obviously has her own sense of dramatic values and the art of song. Leon Campagnola, a new tenor of Italian and French extraction, acquitted himself well as Wilhelm Meister. Campagnola evidently finds in this type of character the part which he can do best.

There was indeed not a weak point in the whole cast, which is named completely below:

Mignon	Mabel Riegelman
Wilhelm	Leon Campagnola
Philine	Luisa Tetrazzini
Lotario	Hector Dufranne
Laerte	Edmond Warnery
Jarno	Constantia Nicolay
Frederic	Ruby Heyl
Conductor, Marcel Carlier.	

"Conchita," February 6.

The cast which gave on this occasion the first performance of "Conchita" in Philadelphia follows:

Conchita	Tarquina Tarquini
Don Mateo	Charles Dalmores
Dolores	Helen Stanley
Ruffina	Ruby Heyl
L'Ispettore	Frank Preisch
Madre di Conchita	Louise Berat
La Gallega	Rosina Galli
Morenito	May Hamilton
Girls of the factory, youths, visitors, etc.	
Conductor, Cleofonte Campanini.	

Criticism, which was rather appreciation, of this new work, has already appeared in THE MUSICAL COURIER. The opera is ultra modern, containing haunting memories of Debussy and Charpentier—and more, the work staggered the large audience which heard it in Philadelphia last Thursday evening. "Conchita" is generally conceded to be the very quintessence of impressionism. It is a new personality, impressed with the modern style of orchestration, weaving a highly involved pattern of unresolved phrases that fail to warm the general public. On this account, the applause of Thursday night's audience was obviously directed rather toward the singers than toward the music of this new work. The opera can hardly immediately become a great financial success, hence the greater honor to Andreas Dippel for its presentation.

Tarquina Tarquini gave proof of her right to be ranked among the foremost of the younger prima donnas. She has a personal fascination and a sincere fervor which immediately captivates her audience. Dalmores was at his best as the overwrought lover. His voice was in prime condition. The remaining members of the cast kept up the generally fine quality of the whole performance. The entire presentation requires the services of twenty-seven singers in twenty-eight roles. In this new and delicate score Campanini again proves his versatility and command as a conductor.

"Le Jongleur de Notre Dame" and "The Secret of Susanne," February 8 (Matinee).

The Jean of Mary Garden is still a miracle. The men's parts in "Le Jongleur" were all well read. Huberdeau was the Prior, Warnery was the poet, Scott the painter, Nicolay the sculptor and Crabbe the musician.

"The Secret of Susanne," Wolf-Ferrari's little comedy after the Mozartian style, preceded "Le Jongleur." The cast of three gave the little work fine reading, under the guidance of Parelli. Alice Zeppilli succeeded Caroline White in the role of the cigarette smoking wife, and Sammarco took the role of the suspicious husband. Daddi's pantomime, as usual, illumined the role of Sante.

"Lohengrin," February 8 (Evening).

Introducing Julia Claussen, a superb new artist, Mr. Dippel closed the week with a popular priced performance of "Lohengrin." Madame Claussen was a triumphant success. Her voice is rich and supple and is equally effective in high and low register. Her stately presence and her telling appreciation of dramatic values make her portrayal of Brunnhilde next Thursday night an eagerly awaited event. Kurt Schoenert, Clarence Whitehill and Jane Osborne-Hannah made the most of their roles. Scott was the king and Boris the herald. Arnold Winternitz seemed inclined throughout the entire score to conduct with the slow tempo, which is probably as widely admired in Germany as it is disliked here.

HAROLD P. QUICKSALL.

Hinshaw to Give Recital.

William Hinshaw, the well known baritone of the Metropolitan Opera Company, will give a recital in Carnegie Hall, New York, on Thursday afternoon, March 6.

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Louise," February 4.

Earlier in the season the Philadelphia-Chicago Opera Company appeared at the Metropolitan Opera House in New York to give one performance of Thomas' "Hamlet," with Titta Ruffo in the title role. Tuesday evening of last week the company paid its second visit of the season to the metropolis, when an engagement of four Tuesday night performances was begun with Charpentier's "Louise." The cast follows:

Louise	Mary Garden
Julien	Charles Dalmores
The Father	Hector Dufranne
The Mother	Louise Berat
A Noctambulist	Edmond Warnery
A Rag Picker	Gustave Huberdeau
King of the Fools	Emilio Venturini
The Painter	Nicolo Fossetta
The Sculptor	Desire Defrere
The Student	Jean de Keyser
The Song Writer	Emilio Venturini
A Young Poet	Marius Sperte
First Philosopher	Desire Defrere
Second Philosopher	Charles Meyer
A Young Rag Picker	Anne Sullivan
A Coal Picker	Regina Riat
A Newspaper Girl	Mary Hamilton
A Milkwoman	Minnie Egner
First Policeman	Joseph Demortier
Second Policeman	Eugen Contesso
An Apprentice	Gabrielle Klink
A Street Arab	Elsa Garrette
A Street Sweeper	Hope Gray
An Old Clothes Man	Francesco Daddi
A Bird Food Vendor	Agnes Berry
A Junkman	Constantin Nicolay
A Dancer	Julie Hudak
Blanche	Minnie Egner
Marguerite	Honor Winer
Suzanne	Minna Crumland
Gertrude	Ruby Heyl
Irma	Marie Cavan
Camille	Minnie Egner

Elise Helen Warrum
 Jeanne Lillian Rogers
 Henrietta Mae Johnson
 Madeleine Anne Sullivan
 The Forewoman Hope Gray
 An Errand Girl Mabel Riegelman
 A Chair Mender Ruby Heyl
 A Peddler Desire Defrere
 An Artichoke Vendor Mabel Riegelman
 A Carrot Vendor Emilio Venturini
 Musical director, Cleofonte Campanini.

During the winter of 1911 the Philadelphia-Chicago Opera Company, or Chicago-Philadelphia Opera Company, as it is advertised in the West, gave two performances of "Louise" at the Metropolitan Opera House. The work, introduced to New Yorkers by Oscar Hammerstein, at the Manhattan Opera House, was one of the productions for which failure was predicted. However, the prophets were routed, for the public responded eagerly, and besides the numerous performances in the regular subscription series at the Manhattan Opera House, Mr. Hammerstein gave several presentations during his one preliminary season, at popular prices, and with cheaper artists. Gustave Charpentier, the composer of "Louise," also author of the book, entitles the work "A musical romance." Even as a drama without musical setting, "Louise" would claim recognition as a powerful tragedy. The matter is commonplace, but it is the treatment that lifts the prosaic story into the realm of fascinating romance. Perhaps no one but a Frenchman could have succeeded in transforming the lives of sordid, everyday people into situations which enlist sympathy and admiration. The wayward "heroine" is a prototype of thousands of daughters of workmen in Continental Europe; it is this type of girl that fills the ranks of the fallen sisterhood, and as suggested in Charpentier's drama, ignorance is the cause of it all. If the world ever arrives at the ideal state where every young man and every young woman will be compelled to attend school until the age of twenty-one, our prisons and dens of iniquity will soon be closed for lack of inmates.

Limited education is helping men to improve their condition; liberal learning will aid to awaken their spiritual natures and so enlighten them that the race will grow stronger every way.

Louise, the daughter of poor working people in Paris, has a brutal mother and a foolish, indulgent father. She is employed in a dressmaking establishment where she is not liked by her fellow workers. The girl is loved by a poet, poor as herself and much more impractical than she happens to be. The parents look with disfavor upon the suit, and as the laws of France do not allow a marriage between young persons without parental consent, Louise leaves home and joins her lover. The mother comes to her little abode and tells the wayward daughter that the heart-broken father is dying. The daughter returns to the humble tenement, where the father pleads with her, but Louise refuses to settle down to her former humdrum existence. Finally the father arises up in fury out of his depressed state, flings wide open the door and orders Louise to go, throwing a chair after her as she flees. Repenting of his hasty action, the father goes out to call back his daughter, but she has vanished and her future is not a matter of doubt to the saddened spectators.

Charpentier's score abounds in a rich and varied orchestration. The tragical note is strongly indicated, and recurs frequently in the performance of the four acts. The only air that is likely to be recalled by the average listener is the one Louise sings in the third act when alone with Julien. Mary Garden acts this role with convincing realism, and her singing last week was artistic and well considered. Charles Dalmores contributed a thoroughly satisfying characterization of Julien. Edmund Warnery, as a Noctambulist; Gustave Huberdeau, as a rag picker; Mabel Riegelman, as an errand girl, and several others in the splendid cast did excellent work. Campanini conducted with skill and rightfully earned the recalls which he had at the close of the third act with the two principal singers. The house was sold out and there were many standees, among whom were a large number of young women.

"Le Donne Curiose," February 5.

Wolf-Ferrari's "Le Donne Curiose," founded on the so called comedy of that title by Carlo Goldini, received its initial performance of the season last Wednesday even-



LOUISE



JULIEN



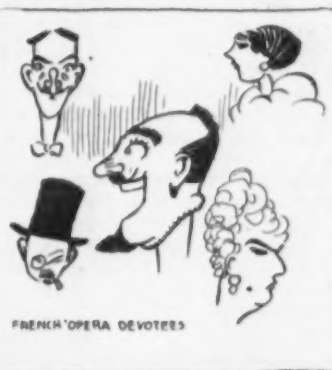
THE MOTHER



THE FATHER



GENERAL MUSICAL DIRECTOR



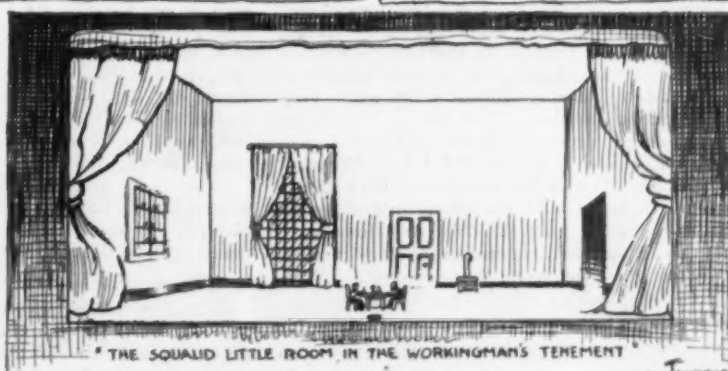
FRENCH OPERA DEVOTEES



A TRUE ARTIST



AMATO IN THE LOBBY



THE SQUALID LITTLE ROOM IN THE WORKINGMAN'S TENEMENT

"LOUISE"

ing at the fashionable Broadway Opera House, which, by the way, is entirely too large an auditorium for the proper hearing of this opera, the intimacy of a smaller theater being required in order effectively to display its rapid lines of action. The cast that appeared on this occasion was, with the exception of Umberto Macnez, the tenor, who replaced Hermann Jadowker as Florindo, practically the same as last season, and as a matter of record the personnel is herewith appended:

Ottavio	Adamo Didur
Beatrice	Jeanne Maubourg
Rosaura	Geraldine Farrar
Florindo	Umberto Macnez
Pantalone	Antonio Pini-Corsi
Lelio	Antonio Scotti
Leandro	Angelo Bada
Colombine	Bella Alten
Eleonora	Rita Fornia
Arlecchino	Andrea de Segurola
Asdrubale	Pietro Audisio
Almoro	Lambert Murphy
Alvise	Austin Hughes
Lunardo	Vincenzo Reschiglian
Mómolo	Paolo Ananian
Ménego	Giulio Rossi
Un Servitore	Stefen Buckreis
Servants, Gondoliers, Men and Women of the Populace.	
Conductor, Arturo Toscanini.	

The plot of "Le Donne Curiose" is based upon a simple story dealing with the curiosity of a group of women who are fired with the desire to know what their husbands and sweethearts do at a certain club where the fair sex is barred. The keenly inquisitive ladies at last succeed through strategy in securing the keys and password to the exclusive masculine sanctum which, upon finally entering in disguise, they discover to their utter amazement that the pastimes, including the splendid dinners indulged in by the men, are of the most innocent sort. The suspicions of the women are quickly dispelled, and upon being caught in the domain of the stern sex, they ask for and receive pardon, and all, of course, ends happily to the accompaniment of a merry dance.

As in the case of Wolf-Ferrari's "The Secret of Suzanne," the music of "Le Donne Curiose" harks back to the period of Mozart and Rossini, the score, on the whole, being of a light, sparkling and sentimental character that readily lends itself to the frivolous action of the Goldini book. The lines in the English translation fail to reveal many moments of comedy, and, judging from the absence of mirth on the part of those in the audience who understood the original text, it is rather to be doubted if there really is much wit abounding in the opera. In the love passages between Rosaura and Florindo, the modern idiom is plainly in evidence, and suggestive of Massenet. On the whole, however, the style, as already stated, savors of Mozart and Rossini, especially in the elongated and thinly accompanied recitatives that recur with somewhat monotonous frequency.

In the orchestration of "Le Donne Curiose," Wolf-Ferrari calls for fewer instruments than the modern school usually utilizes, but the light and graceful passages for the orchestra fall gratefully on the ears of those whose tastes incline toward the lighter form of operatic entertainment.

The audience was neither large nor particularly enthusiastic, and it would seem as though this opera is not designed to hold a lasting place in the Metropolitan Opera repertory, because of its fragile nature and divorcement from the modern operatic style which makes the popular appeal of today.

Umberto Macnez sang and acted the lines of Florindo in a pleasing manner, and in appearance, too, this new tenor was all that could be desired. Miss Farrar, the Rosaura, of the cast, made a charming picture in her beautiful costume of the seventeenth century. One of the vocal delights of the evening was Rita Fornia, who gave a captivating performance of the suspicious Eleonora and this versatile artist afforded much pleasure by her clever and vivacious acting. At Pantalone, Antonio Pini-Corsi gave his familiar touches of comedy that never failed to amuse the audience. Andrea de Segurola, as Arlecchino (the Harlequin), repeated his success of last season. Jeanne Maubourg, as Beatrice, made an attractive picture, and sang well. Bella Alten was a chic and lively Colombine, and both in voice and action adequately fulfilled the vocal and comedy demands of this part. The sweet tenor voice of Lambert Murphy was heard with satisfaction in the role of Almoro. Adamo Didur was a pompous and ludicrous Ottavio.

Arturo Toscanini conducted this score with the same care he would bestow upon either "Otello" or "Tristan," and under his magic influence and guidance the orchestra and singers responded with glowing animation, thereby completely overcoming many otherwise dull moments.

The stagecraft reflected high credit upon the mechanical department of the Metropolitan Opera House, the Venetian scene of the third act calling for special praise.

"Walküre," February 6 (Matinee).

The special matinee performances of the "Ring" cycle were continued last Thursday afternoon at the Metropoli-

tan Opera House with the giving of "Walküre," the second number of the series.

The human interest of the "Nibelungen" music dramas begins to unfold in this melodious opera, and many Wagner champions declare that the Bayreuth master poured into "Walküre" more inspired musical utterance than is to be found in any of the other chapters of the "Ring" cycle. However, justified or not as this claim be, certain it is that the spontaneous and unlabored flow of lovely melody constitutes a prime feature of this superb creation. Throughout the afternoon the attitude of reverence and close attention on the part of the big audience sufficed to prove clearly that "Walküre" claims a strong hold upon the opera going public, and there is no reason why this should not be the case when the opera is presented in the satisfactory manner of Thursday afternoon.

The cast was as follows:

Siegmond	Carl Burrian
Hunding	Basil Ruysdael

1913-1914

NOW BOOKING

MR. PADEREWSKI

MR. KREISLER

MISS FARRAR (Oct. only)

C. A. ELLIS, MANAGER,
SYMPHONY HALL,
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Wotan	Putnam Griswold
Sieglinde	Olive Fremstad
Brünnhilde	Johanna Gadske
Fricka	Margarete Matzenauer
Helmwig	Lenora Sparkes
Gerhilde	Bella Alten
Ortlinde	Vera Curtis
Rossweisse	Rita Fornia
Gringelde	Florence Mulford
Waltraute	Lila Robeson
Siegrune	Marie Matfeld
Schwarte	Maria Duchene
Conductor, Alfred Hertz.	

The Fricka of Margarete Matzenauer was superb, and despite the limited scope of Wotan's better half in "Walküre" the great contralto made every moment count with her finished vocal and histrionic art. Fricka's brief interview with Wotan in the second act was most impressive.

The suave and polished bass voice of Putnam Griswold, the Wotan, together with a dignified and commanding bearing, formed one of the paramount joys of the performance. This American singer has rightfully won for himself a formidable position in grand opera. Olive Fremstad again made a lovely Sieglinde. Carl Burrian sang, on this occasion, his farewell of the season at the Metropolitan, and his Siegmund again revealed those vocal shortcomings pointed out on previous occasions by this paper. Johanna Gadske reappeared as Wotan's disobedient daughter. Basil Ruysdael revealed a steady and intelligently handled bass voice in the part of Hunding. The Valkyrie maidens were a fine singing group and accomplished their duties in most approved fashion.

Alfred Hertz conducted with discretion and had his instrumental and stage forces well in hand at all times. The mise en scene conformed fully with the excellent standard of the Metropolitan Opera House.

"Tales of Hoffmann," February 6 (Evening).

Fashion and wealth, the forces that maintain and support opera in New York, are evidently well pleased with the revival of Offenbach's fantastic opera, "The Tales of Hoffmann," at the Metropolitan Opera House. The third

subscription performance of the season last Thursday night crowded the auditorium; also, one performance for charity has been given, so New Yorkers have had four representations of the work. Judging by the attitude of the audience last week, this opera is likely to be kept permanently in the repertory. The singers seem now to have fully absorbed the music of their roles and thus the presentation went smoothly, even brilliantly. First of all, mention must be made of Frieda Hempel's singing as the Doll. Her impersonation is thoroughly charming; for a tall woman to undertake a role of this kind is in itself remarkable. Madame Hempel has studied the trying situations and she has mastered them; her singing of the aria in the first act proved one of the lovely features of the night. Olive Fremstad, who was the Giulietta at the previous performances this season, was replaced last Thursday night by Maria Duchene, whose singing was tasteful. Umberto Macnez, the Hoffmann, has improved his portrayal, and especially praiseworthy is the work of Lucrezia Bori and Leon Rothier in the last act. Miss Bori sang last Thursday morning at the Hawkesworth musicale at the Hotel Plaza, but her voice in the evening seemed not in the least tired after her double ordeal. Dinh Gilly's singing was another event that merits special praise. Adamo Didur again gave a forceful delineation of the Peddler. Jeanne Maubourg, as Nicklausse; Andrea de Segurola, as Spalanzana and Schlemil; Basil Ruysdael, as Lindorf, and Giulio Rossi, as Crespel, all contributed their best to the ensemble. Giorgio Polacco conducted masterfully.

"Manon," February 7.

Massenet's "Manon" attracted a vast audience to the Metropolitan Opera House last Friday evening, even the staid space back of the parquet rail being filled with enthusiastic admirers of this deliciously tuneful opera. What a wide gulf of difference exists between the beautiful "Manon" score of Massenet's and the labored, uninteresting "Manon Lescaut" of Puccini's, both operas founded on the novel of Abbé Prevost! The Massenet librettists made several changes, notably in the action of the fourth act, which occurs in France instead of in America, on the plains near New Orleans, as in Puccini's uninspired score.

The Massenet style of musical treatment conforms admirably to the story whose heroine is a country girl, pretty and frivolous, and whose imprudent love affairs with Des Grieux and De Bretigny finally lead to her undoing, arrest and premature death. The Wagnerian and ultra modern style would not well suit the story of "Manon," and probably none was more fully aware of that fact than Jules Massenet, who has woven a gauzy web of the most charming music about the popular tragic romance by Prevost.

Arturo Toscanini conducted in his usual inspired manner, coaxing from orchestra and singers their very best efforts, thus elevating the performance to a lofty pinnacle of excellence. Enrico Caruso, in fine voice, afforded many thrilling moments by his glorious singing in the role of Des Grieux. Caruso's rendition of "Ah, fuzer, douce image!" in the St. Sulpice monastery scene, to the accompaniment of organ, harp and orchestra, precipitated a tremendous volley of cheers, bravos and his cries that lasted for several noisy moments. Geraldine Farrar was an attractive Manon. Andrea de Segurola sang and acted well as De Bretigny. Dinh Gilly's rich baritone voice was heard to advantage in the role of Lescant, and Leon Rothier was a fine and stately Le Comte des Grieux, while his steady, well schooled basso equipment added much to the enjoyment of the evening.

The scenic mounting of "Manon" calls for special words of praise for the mechanical department of the Metropolitan Opera House, the gambling scene especially being on a scale of lavishness far beyond the ordinary.

"Tristan und Isolde," February 8 (Matinee).

The presentation of "Tristan und Isolde" at the matinee last Saturday took place under embarrassing conditions, owing to the sudden indisposition of the new tenor, who assumed the title role. Jacques Urlus is the newcomer to New York, whose debut was looked forward to with much interest. Mr. Urlus at his entrance gave promise of a satisfactory performance, but by the end of the first act it seemed as if he had lost his voice; this may have been caused by indisposition or superinduced by nervousness consequent upon his first appearance at the Metropolitan Opera House, the institution to which all opera singers aspire, and which inspires most of them with awe. William Guard, the genial press agent of the Metropolitan Opera, in a non-stentorian voice after the first act, asked the audience for indulgence in behalf of Mr. Urlus and the music-drama proceeded to its finale. The new tenor under the circumstances showed himself a good musician and no doubt will prove an acquisition to the company.

There was another debutant, who essayed the role of König Marke, and this was Carl Braun, the possessor of

a well trained basso. It would hardly be just to judge his work, as he also seemed to be affected by the nervousness occasioned by the episode above referred to. The same conditions may have acted upon the nerves of Madame Galski, as Isolde, for she showed much anxiety and did not do justice to the big role. Herman Weil, as Kurwenal, and William Hinshaw, as Melot, were splendid in their respective roles. Madame Homer took the part of Brangaene, and Lambert Murphy as the Sailor sang beautifully. Julius Bayer completed the cast. Toscanini conducted.

"Boheme," February 8 (Evening).

For the second of the series of performances at popular prices, "Boheme" was sung at the Metropolitan Opera House last Saturday evening. The house was sold out, and standing room was at a premium; this indicates that New Yorkers have cultivated an inordinate taste for operatic entertainment. The cast for Saturday evening included Riccardo Martin, as the poet, Rodolfo; Antonio Scotti, as Marcello; Frances Alda, as Mimi; Bella Alten, as Musetta; Leon Rothier, as Colline; Vincenzo Reschiglian, as the musician Schaunard. Madame Alda had sung the role of the frail heroine in the Puccini opera once before this season on a subscription night, and at that time gave excellent account of herself. The soprano did even better last Saturday evening. Among the singers of the Metropolitan Opera Company none has improved her method of singing as completely as Madame Alda has succeeded in doing. Her impersonation of Mimi is sympathetic, and she uses her voice with much art. Mr. Martin is always thoroughly satisfying in the role of the hungry poet. Mr. Rothier, who appeared here for the first time as the Philosopher, sang the "Farewell to the Coat" with much feeling, and was rewarded with an ovation. The performance throughout was spirited. Sturani conducted.

"Secret of Suzanne" and "Pagliacci," February 10.

Mirth as well as tragedy plays a strong part in the present operatic annals. Because Pini-Corsi, the rotund, jolly little basso, became slightly indisposed Monday, Wolf-Ferrari's work, "Le Donne Curiose," was withdrawn and instead the fashionable Monday night subscribers heard a double bill with Caruso and Amato. The same composer's delightful one act opera, "Secret of Suzanne," was sung first with the same artists who appeared in it several times this winter—Geraldine Farrar and Antonio Scotti. This charming production was directed by Giorgio Polacco with verve and skill. Then followed "Pagliacci" with Caruso as Canio, Amato as Tonio, Lucrezia Bori as Nedda and Dinah Gilly as Silvio. It is doubtful if such a cast could be duplicated anywhere in the world. It was a remarkable performance. Amato sang gloriously in the "Prologue" and was called back six times. The famous tenor, too, was in his best voice and enacted the part of the clown with his customary impassioned style. Gilly sang well and Miss Bori proved again an ideal Nedda; no better performance of the latter role has been seen at the Metropolitan Opera House in recent years. This is a part that must be acted and the youthful Spanish soprano possesses above all else the correct dramatic instinct. Sturani conducted the Leoncavallo opera. At the close of the performance the principals were called back to the footlights many times and Miss Bori was presented with a huge bunch of roses. As the performance ended early (10.50) the occupants in the parterre boxes remained and joined with humbler mortals in the final ovations.

OPERA IN EUROPE.

Thursday Evening, January 23.

Grand Opera, Paris	Faust
Frankfurt	Ariadne auf Naxos
Augsburg	Rosenkavalier
Bamberg	Tiefland
Barmen	Jewels of the Madonna
Basle	Tannhäuser
Berlin	Meistersinger
Darmstadt	Rigoletto
Dessau	Gudrun
Dortmund	Daughter of the Regiment
Duisburg	Lohengrin
Essen	Lohengrin
Freiburg-Baden	Tristan und Isolde
Gotha	Ariadne auf Naxos
Hamburg	Cavalleria Rusticana
Halle	Tiefland
Kassel	Czar und Zimmermann
Leipzig	La Belle Helene
Metz	Undine
Mühlhausen	Colonel Chabert
Munich	Martha
Nürnberg	Queen of Sheba
Strassburg	Hänsel and Gretel

Wiesbaden Walküre
Zurich Ariadne auf Naxos

January 24, Paris.

Grand Opera Aida
Opera Comique Pelleas and Melisande

Grand Opera in Brooklyn

ACADEMY OF MUSIC.

"Die Meistersinger," February 4.

Wagner's Teutonic and melodious "Meistersinger" was the offering of the tenth night of the subscription series of operatic performances in Brooklyn this season by the Metropolitan Opera Company. The complete cast was as follows:

Eva	Johanna Galski
Magdalene	Marie Mattfeld
Walther von Stolzing	Carl Jörn
Hans Sachs	Willy Buers
(His first appearance in America.)	
Beckmesser	Otto Goritz
Pogner	Herbert Witherspoon
Kothner	William Hinshaw
Vogelgesang	Lambert Murphy
Zorn	Julius Bayer
Moser	Pietro Audisio
Eisslinger	Austin Hughes
Nachtigall	Gaston Martin
Ortel	Paolo Ananian
Poltz	Carl Hager
Schwartz	Bernhard Heidenreich
David	Albert Reiss
Ein Nachtwächter	Antonio Pini-Corsi
Conductor, Alfred Hertz.	

Considerable interest attached to the Hans Sachs of the evening, essayed by Willy Buers, who made his initial appearance in America, and revealed a bass baritone voice of agreeable quality. Altogether the dignified Hans Sachs role was well sung and acted by this new member of the Metropolitan organization, who made a favorable impression in Brooklyn.

Pogner's address was nobly sung by Herbert Witherspoon, who brings to bear upon all that he does art of the most finished and approved sort. Witherspoon's Pogner can be set down as one of the best roles exploited by this scholarly American basso.

William Hinshaw was a splendid Kothner, his rich baritone voice and convincing histrionic ability fulfilling the serious as well as the comedy demands of this character. The sweet and pure tenor voice of Lambert Murphy was heard with entire satisfaction in the part of Vogelgesang. Carl Jörn was the Walther, and Otto Goritz gave his familiar performance of the ludicrous Beckmesser.

Madame Galski was the Eva, and Madame Mattfeld the Magdalene of the occasion. Alfred Hertz conducted with pronounced vigor, and at times waxed overly dramatic especially in the stately prelude which was made to yield up a tempest of fortissimi at the sacrifice of the finer poetic side of this superb orchestral introduction to "Die Meistersinger." A large audience was in attendance and few left the Opera House before the final curtain at midnight.

Metropolitan Sunday Evening Concert.

Josef Lhevinne, the Russian pianist, was the leading artist participating on the program presented on Sunday evening, February 9, by the Metropolitan Opera Company of New York. Mr. Lhevinne's first offering of the evening was the Liszt E flat concerto, in which he had the assistance of the Metropolitan Opera Orchestra. Lhevinne's rendition of this concerto was magnificent and resulted in a stormy outburst of plaudits at its conclusion. The pianist again appeared in the second part of the program when he performed with consummate taste and artistry the following group of soli: "On the Wings of Song," Mendelssohn-Liszt; "El Contrabandista," Schumann-Tausig, and "Allegro de Concert," Chopin.

Dinah Gilly, baritone of the Metropolitan Opera Company, gave an excellent account of himself in the Massenet aria from "Le Roi de Lahore," and also in the duo from "Don Giovanni" with Anna Case.

Carl Jörn sang Lohengrin's "Narrative" as his first offering, and later he delivered "Vesti la Giubba," from "Pagliacci," which he was obliged to repeat.

Anna Case was programmed for two soli, Micaela's aria from "Carmen" and the "Casta Diva" from "Norma." The versatility of this charming young soprano of the Metropolitan organization was thus revealed to advantage, the lyric demands of the "Carmen" scene and the coloratura difficulties of the "Norma" aria being negotiated with surprising ease. The applause following the "Casta Diva" (in which, by the way, the orchestral support was most inadequate) was so persistent that Miss Case added as an encore, to piano accompaniment, "Believe Me If All Those Endearing Young Charms," and so beautifully did she sing this appealing old ballad that an

ovation was tendered her at its conclusion. Miss Case's success on Sunday evening was complete.

The orchestral numbers performed under the direction of Adolph Rothmeyer were "Midsummer Night's Dream" overture, Mendelssohn; suite, "Scenes Pittoresques," Massenet, and "Queen of Sheba" march, Gounod.

Rider-Kelsey-Cunningham Recital in San Francisco.

Madame Rider-Kelsey and Claude Cunningham, whose joint recitals in the Far West have attracted the notice of singers and students of singing, as well as musicians and music lovers generally in that section of the country, are at present in California. The joint appearance of the American soprano and baritone in San Francisco on Monday evening of last week was very successful. The following notices indicate that both singers were in their best voice, and that both sang with the art that has aroused the critics to award them the highest praise:

With a most interesting program of concert music, chosen principally from the German composers, Corinne Rider-Kelsey and Claude Cunningham, soprano and baritone, made their San Francisco debut yesterday afternoon in Scottish Rite Hall.

The work of these two artists, whose names have long been identified with the most notable events in the East, is most remarkable, especially in the duets, of which three were rendered yesterday. The blending of the voices is perfect, and the phrasing and expression show the results of careful rehearsal.

Madame Rider-Kelsey possesses a full, vibrant voice, which found great favor with her hearers in a Brahms, Schumann, Schubert, suite of four numbers, her first single effort of the afternoon; while Cunningham showed great dramatic force and versatility both in his individual numbers and in the duets, the last of which, Sinding's "Ach, dass ewig hier die Liebe" being splendidly done.

The second of the recitals of these singers will be given tomorrow evening, and the last Thursday evening, both in Scottish Rite Hall. Winifred Mayhall, accompanist, will be at the piano.—San Francisco Chronicle, February 3, 1913.

Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, are American singers who interpret the German lieder about as well as the best of the vocalists who come from Europe. In solo work each is highly artistic, and in their duets they are close to perfection. Madame Rider-Kelsey has a beautiful lyric voice with decided dramatic capability. Mr. Cunningham accompanied Patti on her farewell tour of America, but at that time he was not the singer he is now. He produces exquisite tone. Both of the vocalists belong in the foremost class of lieder singers.

Yesterday they sang solo groups from Schumann, Schubert, Brahms, Strauss, Grieg and Wolf, the soprano giving a "La Tosca" encore selection by way of variety, and their duets were from Mozart, Cornelius and Sinding.

These singers will be heard again in Scottish Rite Hall tomorrow evening, the program including classical German, old English and modern French solo groups, and duets from Mozart, Beethoven, Padilhe and Schumann. The closing concert is scheduled for Thursday evening.—San Francisco Examiner, February 3, 1913.

Four hundred thousand people, more or less, made a bad mistake in judgment yesterday afternoon by staying away from the song concert at Scottish Rite Hall, when Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, made their first appearance before a San Francisco audience.

The baker's dozen that attended were delighted by a prima donna, new to this city, whose art is of a quality to arouse San Franciscans to high enthusiasm. They heard also a fine baritone, and, above all, they heard a rarity in the shape of several delightful duets between the two.

In the East, where Madame Rider-Kelsey is well known, she is not accustomed to anything less than a full house. Yet she and her fellow artists threw themselves into the work yesterday as though the pitiful size of the audience were of no import, and the sole purpose of singing to sing.

Madame Rider-Kelsey's voice is distinguished by a splendid youthfulness, a fresh quality such as rarely outlasts the years of rigorous training. She has the distinction of being the only great singer on record to withdraw from grand opera at the height of her fame, because of her love for lieder singing.

She sang songs of Brahms, Strauss, Grieg, Schubert and others, reaching her best point in Grieg's "Ein Schwan," and a magnificent Strauss number given as an encore.

Cunningham showed himself the possessor of a mellow baritone and a keen sense of appreciation. His songs were well received.

The duets were a treat seldom heard here in any form, and rare, indeed, when sung by two such stars.

Tomorrow night at Scottish Rite Hall Madame Rider-Kelsey and Cunningham will render a program of French, German and old English songs worth anyone's hearing, varying between Debussy and Beethoven. Despite the surfeit of musical attractions now being offered to this city, the work of these two artists deserves the fullest recognition. Their last concert is set for Thursday night.—San Francisco Bulletin, February 3, 1913. (Advertisement.)

Hans Merx at German Press Club.

Hans Merx sang songs by Wolf and Brahms at the musicale given at the German Press Club in City Hall Place, New York, last week. Emil Fischer, the veteran basso, now on the retired list, was among the guests, and he heartily complimented the young baritone, who, on this occasion, was assisted at the piano by Paul Grundlach.

Male Chorus Festival.

There will be a June Festival of male chorus competitive singing for the Kaiser prize at Frankfurt this year. Ten thousand German singers will participate. The direction of the festival has been given to Dr. Maximilian Fleisch.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE

"Otello," February 3.

A second performance of "Otello" with Felix Weingartner conducting this opera for the first time in Boston, and Madame Marcel-Weingartner making her first appearance in America in the role of Desdemona, also enlisted a new interpreter of the title role in the person of Giovanni Zenatello. Mr. Zenatello, who was in particularly fine vocal fettle, gave a masterly performance on this occasion, one which never indulged in excesses but was all the more impressive because of its subdued and concentrated intensity. His impersonation throughout was remarkable for its sense of proportion and regard for vocal as well as dramatic values, and as such added still further to the high reputation of Mr. Zenatello as a singing actor of unusual talents and intelligence.

Madame Marcel-Weingartner made an appropriately simple and confiding Desdemona; her voice, however, is not suited to this role. The remainder of the cast being identical with that of last week, calls for no further mention.

"Aida," February 4.

A special performance of "Aida" given for members of the Boston City Club and their friends enlisted Carmen Melis in the title role, Maria Gay as Amneris (who by the way is an honorary member of this club, being the only woman thus distinguished), Zenatello as Radames, Polese as Amonasro, and Mardones as the King. Mr. Moranzoni conducted.

"Trovatore," February 5.

A second notable performance of good old "Trovatore" glorified by the artistry of Schumann-Heink as Azucena and the conducting of Felix Weingartner held an added interest in the assumption of the role of Leonora by Elizabeth Amsden, an artist young in years but decidedly mature in her vocal and dramatic gifts. Miss Amsden has not appeared many times at the Boston Opera House this season, owing to her phenomenal success in Montreal and other Canadian cities which has kept her services in constant demand up there, but with each additional appearance the conviction of her really remarkable voice and dramatic talent impresses anew. The music of Leonora, most taxing to the most accomplished and experienced of artists, held few difficulties for Miss Amsden's magnificent and well trained organ, while her graceful and dignified stage presence and freedom from inartistic extravagance of gesture were additional points in her favor.

Special mention again must be made of the glorious singing of Mr. Zenatello in the role of Manrico, and this despite the fact that this was his third consecutive appearance of the week and in such roles, too, as Otello, Radames and Manrico, all of which exact the greatest demands from an artist. Notwithstanding all this strenuousness, however, there was not the slightest trace of fatigue visible in the great tenor's tones and his performance was as admirably compelling as ever, which is saying much, as all those familiar with this fine artist's work know.

"Don Giovanni," February 7.

When in response to many requests for the revival of a Mozart opera the announcement was made last summer that "Don Giovanni" would be placed in the repertory of the Boston Opera Company and performed during the current season, great was the joy and gratitude of all true music lovers to Director Russell for his courage in undertaking this production, which taxes to the utmost every resource of an opera company, both in the matter of an adequate cast as well as in the mechanical difficulties involved. That all these difficulties were looked out for and overcome by the carefully and admirably planned preparation given this work was very evident in the smoothness and brilliancy of the performance last evening, which fulfilled the highest anticipations and reflected the greatest credit on the splendidly combined scenic, orchestral and executive forces of our opera company, represented by Messrs. Urban, Weingartner and Russell respectively.

Important as are these aspects of the performance, the chief consideration to many lies in the ability of the singers, and the word singers is here used advisedly, so absolutely essential is the art of pure song to the demands of Mozart's music. With the appended cast of artists, each deserving of the highest praise for individual merit, chief vocal honors of the performance must go to John McCormack, Alice Nielsen and Emmy Destinn. The cast follows:

Don Giovanni Vanni Marcoux
Il Commendatore José Mardones
Donna Anna Emma Destinn

Don Ottavio John McCormack
Donna Elvira Elizabeth Amsden
Leporello (debut) Adamo Didur
Masetto Luigi Tavecchia
Zerlina Alice Nielsen

Corps de Ballet.
Conductor, Felix Weingartner.

Mr. McCormack is indeed fortunate in possessing a voice that is not only perfectly produced but of an ex-



Photo by Ruttenberg, Boston Opera Company.
VANNI MARCOUX AS DON GIOVANNI IN
"DON GIOVANNI."

quisitely lovely and liquid quality as well. His singing of the two arias allotted the tenor in this opera was a perfect vocal and artistic joy, and fulfilled every requirement of Mozart's music, which is indeed high praise. Miss



ALICE NIELSEN AS ZERLINA IN "DON GIOVANNI."

Nielsen, too, sang with the beauty and simplicity of phrasing, purity of tone, freedom of vocal emission and artistic finish, distinctive of this charming prima donna's art, and was indeed a welcome visitor to the Boston operatic stage after her two seasons' absence. Her acting of the

simple country maid, Zerlina, was delightfully winsome and spontaneous, with just the right touch of rustic coquetry in her scene with Don Giovanni and of penitent tenderness in the following scene with Masetto. And speaking of Masetto, too, much praise cannot be given Mr. Tavecchia for his portrayal of this role. It was a remarkable bit of character acting and proved one of the hits of the evening.

Mr. Marcoux is always a distinguished figure whatever his essential fitness or unfitness for the role essayed, and on this occasion he fully realized the ideal Don Juan in bearing and manner. His costuming of the part was beautiful and artistic—his appearance a vivid picture of the dashing young Spanish noble. There is a great deal accomplished in thus filling the mind's eye, but there is much more to Mr. Marcoux's art than merely being pictorial. His singing throughout was marked by delightful artistry and finesse and his conception of the role by finely directed intelligence and convincing authority.

Adamo Didur as the long suffering valet and constant companion of the incorrigible Don revealed splendid qualities as a singer and comedian, making a highly favorable impression at this, his first appearance with the Boston Opera Company.

To the exceedingly taxing and ungrateful character of the role of Donna Elvira, Elizabeth Amsden brought much to commend in her singing and showed the constant progress she is making in her art. Though not at her best in the first aria, a fact not to be wondered at in view of the enormous vocal difficulties it contains, her performance grew steadily in artistic surety and authority of style. Mr. Mardones sang the music of the Commandant with a breadth and dignity in keeping with its demands.

In conclusion mention must be made of Mr. Urban's admirable stage settings, beautiful in their simplicity and appropriateness to the period, and eminently practical in the celerity with which they could be manipulated. Thus the opera, divided into two acts with three scenes in the first and four in the second, was given with an admirable continuity and cumulative sequence which held the interest of the audience throughout. An effective innovation on the orchestral side was the accompanying of the recitatives with harpsichord and strings instead of the customary piano. Mr. Weingartner's control of the orchestra was quietly authoritative and the members responded with remarkable spontaneity and smoothness for a first performance.

"Tristan and Isolde," February 8 (Matinee).

The second performance of "Tristan," which seemed once more threatened with dire disaster, when it was learned late Friday night that Mr. Burrian was leaving for Europe and could not appear in the title role, proved, after all, a far more enjoyable occasion than had it come off as originally scheduled. For Mr. Ferrari-Fontana, husband of Madame Matzenauer, who took the part at the eleventh hour and without previous rehearsal with the Boston forces, made the most romantic and thoroughly satisfying Tristan seen here for some time. Though he sang the role in Italian, so thoroughly imbued was his conception with the poetic and heroic spirit of the text that it made very little difference, and for once we had a Tristan satisfying to the eye as well as the ear. Mr. Fontana possesses in addition to a romantic aspect a voice of beautiful quality and ample volume and acted and sang the role with rare intelligence. Seldom has the performance of the third act seemed so deeply moving in its emotional power as on this occasion.

Madame Saltzman-Stevens, of the Chicago-Philadelphia Opera Company, appeared as Isolde for the first time in this city. Madame Gay, now wholly recovered from her temporary indisposition, and in full possession of her splendid vocal powers, gave an impressive and authoritative performance of Brangaene, one which stands high in the list of artistic achievements of this noted contralto. Mr. Lankow again gave a fine account of himself as King Mark and Mr. Weingartner read the score with his wonted poetry and dramatic eloquence.

"Tosca," February 8 (Evening).

Owing to the singular desire of all sopranos to essay the role of Floria Tosca, the Boston public has been getting Puccini's opera ad nauseam. This time it was Madame Marcel-Weingartner who went through the usual agonies of the persecuted heroine.

Giovanni Polese, assuming the role of Scarpia, in place of Mr. Marcoux, who was injured by an accidental dropping of the curtain at the close of the previous night's performance and temporarily confined to his bed, gave a wholly satisfying performance of the Roman chief of police, particularly on the vocal side, though its dramatic possibilities were also well realized, even if not in so vividly realistic a manner as that to which we have become accustomed.

Mr. Weingartner conducted for the first time at a Saturday night performance and added much to the éclat of the occasion.

BLANCHE FREEDMAN.

Galston Recital at Briarcliff Manor.

Gottfried Galston, who returned recently from a very successful tour of the Pacific Coast, gave a recital at Mrs. Dow's school at Briarcliff, Manor, N. Y., on February 5. The great pianist was in superb form, and played before a delighted company of students and fashionable people the following program:

Prelude and furue, D major.....Bach
(Arranged by Busoni.)
Sonata, G minor.....Schumann
Presto.
Andante.
Scherzo.
Prestissimo.
Melody.....Gluck
(Arranged by Sgambati.)
Gavotte.....Gluck
(Arranged by Brahms.)
Intermezzo, op. 119.....Brahms
Valse, op. 39.....Brahms
Three studies.....Chopin
Op. 10, No. 12, C minor.
Op. 10, No. 2, A minor.
Op. 10, No. 5, G flat major.
Nocturne, F sharp major.....Chopin
Ballade, G minor.....Chopin
Arabesques on the valse, An der Schönen Blauen Donau,
Strauss-Schultz-Evler

The encores were Rubinstein's C major etude and a Chopin waltz.

Progress for Sherwood-Newkirk Singers.

Progress is reported for the singers trained by Lillian Sherwood-Newkirk. Alice Esther Smith, soprano, one of them, who has been soloist at the M. E. Church in Norwalk, Conn., has been engaged by one of the large churches of Brooklyn, New York. Clara Jaeger, soprano, is about to begin her concert career. Madame Sherwood-Newkirk herself will sing at a concert in the Horace Mann Auditorium, Columbia University, New York, on April 30. This is one of the series of concerts under the direction of the music department of the University.

May 30, Madame Sherwood-Newkirk will give her annual pupils' concert at Aeolian Hall, New York.

Russian Symphony Concert.

The Russian Symphony Orchestra, of New York, gave its third and last subscription concert of the season at Aeolian Hall, February 6. Part one of the program, commemorating the Wagner centenary, consisted of the delicately harmonious "Lohengrin" prelude; the vigorous "Ride of the Valkyries," with its splendid climaxes; the less interesting "Album Leaf"; "Dreams," the exquisite study from "Tristan and Isolde," which was so well played that it had to be repeated; and the "Tannhäuser" overture. Part two of the program, in contrast, represented two of the less serious compositions of Tschaiowsky. An adagio from a sextet, adapted for string orchestra, a work which brought the cellos into prominence, was followed by the "Nutcracker" suite, with its dainty overture and charming dances, several of which were heartily encored. "Waltz of the Flowers" concluded the program.

Home City Honors Opera Singers.

One of the few exceptions of an artist being appreciated in her own city is Florence Mulford, who lives in Newark, N. J. After seven years' absence Madame Mulford returned this season to the Metropolitan Opera House, New York, but still continues to be in demand for concerts. Whenever she sings in Newark it means a large and appreciate audience. Recently she sang the part of one of the Rhine maidens in "Rheingold," at the Metropolitan



Photo by Ruttenberg, Boston Opera Company.
SCENE 2, ACT II, "DON GIOVANNI," BOSTON OPERA HOUSE.

Opera, in the afternoon, and appeared in the evening as soloist at Dr. J. Fred Wolle's organ recital in Newark. There was another large concert in Newark on the same evening and the weather was bad, but the Third Presbyterian Church was crowded to the doors nevertheless. Next day the Newark Evening Star devoted half a column to the review of the concert under the heading "Metropolitan Opera Diva Gets Newark Ovation," and the Evening News said: "In the Wagnerian number the dramatic intensity of her singing was compelling, and in the flowing measures of the 'Laschia chio pianga' the sensuous beauty of her tones and her smooth legato appealed strongly to her hearers. As she had appeared at the Metropolitan Opera House during the afternoon, it might have been expected that her singing would show some signs of fatigue, but her voice was surprisingly fresh and vitalizing."

Persinger Plays in North Dakota.

Fargo, N. Dak., February 6, 1913.

Louis Persinger assisted at the piano by Samuel Chotzinoff, gave the following program at his recital in Fargo last Wednesday evening, in Stone's Auditorium Course:

Concerto, E minor.....Nardini
Aria.....Bach
Capriccio.....Haydn
Menuett.....Mozart
Melodie.....Gluck
Prelude and Allegro.....Pugnani
Sonata, A major.....César Franck
Ave Maria.....Schubert-Wilhelm
Hebrew Air and Dance.....Zimbalist
Scherzo.....de Grassi
Hungarian Dance.....Brahms

Mr. Persinger was highly appreciated in Fargo and despite the very bitter cold he was greeted by a goodly audience, which gave him a welcome which greatly pleased the player. A belated train made him tardy in arriving at the hall, but there was no impatience displayed by the audience. He played his program as announced and was liberal in responses to recalls. The quality of the applause left no doubt as to the feelings of those in the audience.

The journey down from Winnipeg was very exhausting.

especially after experiencing a temperature of over 20 degrees below zero while he was there. After the concert he hurried to bed, but could not ward off an attack of grip which kept him in bed all day, but the doctor fixed him up so that he could leave for New York this evening.
C. WILSON.

Dufault's Recital, February 18.

Paul Dufault, the tenor, may look for a larger audience at his annual song recital in Aeolian Hall, New York, Tuesday evening, February 18, this being his first public appearance since his return from the Australian trip which brought him so many honors. He will sing the following program:

Si Vous Croyez (Chanson de Fortunio).....Offenbach
Elle est tellement Innocente (Madame Angot).....Lecocq
Priere (Le Cid).....Massenet
Reconnaissance.....Bellincioni
Bluets d'Amour.....Pessard
La Paix.....R. Hahn
Je Demande à l'Oiseau.....Rokoff
Have You Seen But a Whyte Little Grow (old English),
Anonymous (1614)
The Spring is Coming O'er the Mead (old English)
Seventeenth Century
Sylvain.....Sinding
My Fatherland.....Branscombe
Over the Hills.....Bauer
My Star.....Spross
Lied.....César Franck
Je Scavais.....Catherine
Au Pays.....Holmes
L'Etoile.....Saint Saëns
Souhaits.....Peyrla
Les trois Prières.....Paladilhe
Dis moi que tu M'aimes.....Hess
Chanson de Juillet.....Godard

A Benefit Concert.

Rossini's "Barber of Seville" and Weber's "Freischütz" appear on the program of the concert to be given on March 1, at Aeolian Hall, for the benefit of the Rand School Scholarship Fund.

The accomplished singer of chansons Françaises, Paul Dufault, and the young Southern soprano, Ottilie Schillig, will positively appear in soli and duets. The instrumental numbers will be rendered by Sergei Kotlarsky, heralded by Caruso as the coming violinist of the world; by the eminent Stojowski in Chopin numbers, and by the solo cellist of the New York Symphony Orchestra, Willem Durieux.

The concert is under the direction of Herwegh von Ende, with Edith Evans at the piano and Hans van den Burg at the organ.

Nielsen Engaged for Covent Garden.

Alice Nielsen has been engaged for Covent Garden. The prima donna sang recently in a performance of "The Barber of Seville" with the Montreal Opera Company, and among those who heard her on that occasion was Henry Higgins, the director of the famous London home of opera. Impressed by the beauty of Miss Nielsen's voice and her winsome acting as Rosina, Mr. Higgins engaged the American soprano for the month of June during the coming London season.

Pilzer Engaged for Russian Symphony.

Maximilian Pilzer, violinist, who has been engaged as soloist with the Russian Symphony Orchestra at Carnegie Hall, New York, Saturday evening, will play the Wieniawski "Faust" fantasia with orchestra.

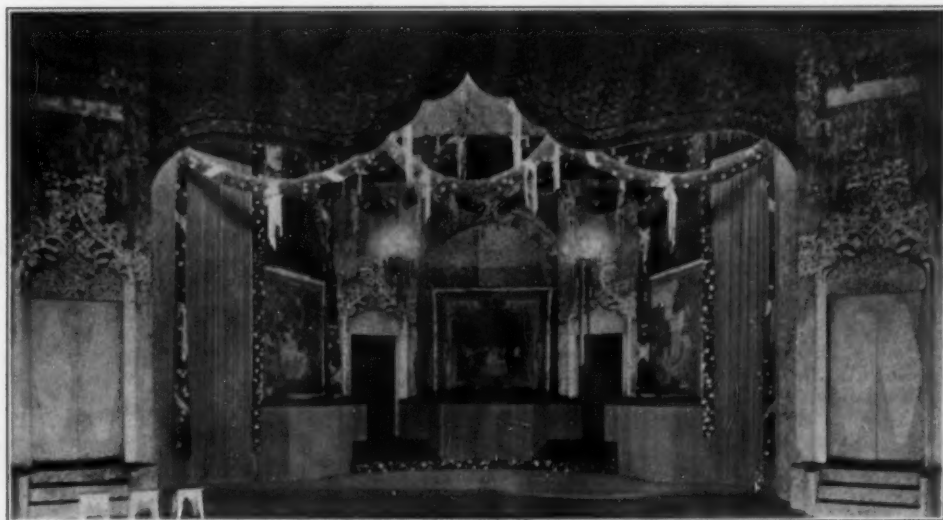


Photo by Ruttenberg, Boston Opera Company.
SCENE 3, ACT I, "DON GIOVANNI," BOSTON OPERA HOUSE.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
Cincinnati, Ohio, February 7, 1913.

There are many and varied opinions concerning the program given at the seventh pair of symphony concerts in Emery Auditorium January 31 and February 1. Some people, notably one of the morning paper critics, declare it one of the best constructed programs of the current season. Others, including a large number of musicians and dilettante, hold it to have been the least interesting. At any rate, last week's concerts provoked endless discussion. No matter how the critics disagree about the numbers played there were but three (Brahms' "Tragic Overture," the Schumann piano concerto in A minor, and Berlioz's "Fantastique" symphony), none can dispute the superb work of the orchestra throughout the entire program. Dr. Kunwald gave a well contrasted and interesting reading of the exacting "Fantastique" symphony, the pastoral "scene in the fields" breathing peace and quietude until suddenly interrupted by a violent storm, which one reads between the lines is typical of the human soul and its passions. The "March to the Scaffold" was a medley of sorrow, fantasy and bitter mockery, the whole winding up in a Walpurgisnight dream of diabolical brilliancy. The "Tragic" overture of Brahms was given in a noble and dignified manner, the orchestra responding con amore to Dr. Kunwald's conception. Germaine Schnitzer, the noted Austrian pianist, was the soloist, playing the Schumann A minor piano concerto. Miss Schnitzer's wonderful gifts of temperament, taste and technical efficiency could have been shown to better effect in a different style of music, and all who heard her hope to have that pleasure again when her selections are better suited to her pianism. In her encore, the "March Militaire" of Schubert, she was in her natural element, and gave the symphony patrons something to remember with delight.

After the Saturday night concert members of the Cincinnati Orchestra presented Mrs. C. R. Holmes, late president of the orchestra board, with a silver loving cup, in recognition of her valuable services during the past nineteen years, thirteen of which she served as president. During her incumbency Mrs. Holmes set a high standard. No steps will be taken at present to select a new president; the capable first vice-president, Mrs. J. Walter Freiberg, will fill out the remainder of the season. Mrs. Holmes, whose health is not of the best, leaves this week for a six weeks' sojourn at Miami, Fla.

Wilhelm Kraupner will give a piano recital of broad scope at the Cincinnati Conservatory of Music on Tuesday evening, February 11. Mr. Kraupner, who was for several years a pupil at the Royal Conservatory in Leipzig, under Alfred Reisenauer, will include in his program the Schumann "Carnaval," one of the late virtuoso's chief d'oeuvres. The Debussy group, too, will present a special interest, as it will include some novelties to Cincinnati concert goers.

Arrangements were perfected at a meeting of prominent citizens on Wednesday, in the Sinton Hotel, whereby Cincinnati will have a short season of grand opera, either the last week of April or the first week of May. A guarantee fund has been subscribed, with the understanding that the Cincinnati committee be allowed a voice in the selection of the principals and the works to be performed. A tentative agreement has been reached by the representative of the Chicago-Philadelphia Opera Company and the guarantors on "The Jewels of the Madonna," by Wolf-Ferrari, "Rigoletto," "Le Jongleur de Notre Dame," with Mary Garden, and one other opera, to be decided on later.

The Cincinnati Zoological Gardens announce a new manager, also that a picked number of men from the Cincinnati Symphony Orchestra will not furnish the music at the Zoo this summer, as they have for two seasons past. Instead, there will be a series of popular band concerts.

Louis Victor Saar, pianist, composer and director of the composition department at the College of Music, has had another honor conferred upon him. Last summer the Art Publication Society of St. Louis offered a substantial sum in prizes for modern piano compositions, the object being to stimulate composers to more worthy efforts. Three thousand compositions, many of them by composers of international fame, were entered. It is unnecessary to say that Mr. Saar carried off the prize. First prize, Class A! Also Second prize, Class B!

The fifth subscription concert at the College of Music, Tuesday night, was an artistic success. Giacinto Gorno, in splendid voice, sang several solo numbers with rare artistic finish. Especially notable for interpretation was

Tschaikowsky's "Longing." A selection from "The Jewels of the Madonna" and the recitative and aria from "Giacinta" were finely rendered. Romeo Gorno played his brother's accompaniments with excellent taste. Ignatz Argiewicz played several selections, proving himself a cellist of ability.

Leo Paalz, of the Cincinnati Conservatory of Music's teaching force, will give a piano recital in the near future. His program offers some interesting and enjoyable numbers.

The Woman's Musical Club held its monthly meeting at the home of Mrs. Robert Sattler, February 5. The program, in honor of Richard Wagner's centenary, was well thought out and most artistic. The quartet from "Rienzi," "Messenger of Peace," opened the program, and was beautifully sung by Ethel Irwin Rendigs Mrs. Maurice Josephs, Dell Kendall Werthner and Mary Callahan Nees. "Elsa's Dream," from "Lohengrin," and a group of songs, "Traume," "Shepherd's Song" and "Expectation," served to display the lovely quality of Mrs. Werthner's rich soprano voice, and added materially to the pleasure of the afternoon. Jessie Strauss, violinist, played with a great deal of fire and passion "Walther's Prelied," from "Meistersinger." The "Spinning Chorus" and ballade from "The Flying Dutchman," with Elsa Marshall Cox as Senta and Nellie Davis as Mary, a chorus composed of Mrs. Bennett, Miss Parke, Mrs. Workum, Mrs. Rendigs, Mrs. Werthner, Miss Bain, Mrs. Joseph and Mrs. Nees, ended the afternoon of music. Irene Gardner, the young pianist, whom the club has taken under its wing, played two solos very brilliantly.

The activities of a number of talented College of Music students in concert work are in evidence. A newly organized vocal sextet, including Florence Hawkins and Viola Foote, sopranos; Walter Vaughan and Wells Shartle, tenors; Leo Ulrich, baritone and John Dodd, bass, sang the popular excerpt from "Lucia" at the Sinton Hotel on the evening of November 29. On last Tuesday evening Mr. Vaughan and Alma Beck, the talented young contralto, sang in "The Messiah" at Evansville, and on Thursday evening Clara Ginn and Miss Beck, with Betty Gould, accompanist, assisted in a successful concert at Clarksburg, W. Va., where they were entertained by several former college students. Last Saturday's program, given by students of the College of Music, was one of unusual interest in that it offered considerable variety, and presented several novelties that were much enjoyed. A concerto for flute and piano by Chaminade was given by Ellis McDiarmid, one of the most talented of the younger exponents of the flute, ably assisted by Howard Hess, pianist. Viola Foote sang four American Indian songs by Cadman, while others who acquitted themselves creditably were William Knox, violinist; Melba McCreery, soprano, and Katherine Widman, pianist.

JESSIE PARTLOW TYREE.

Wilks Praised by Critics.

Norman Wilks, who is making a tour with the Boston Symphony Orchestra as solo pianist, has justified the wisdom of this famous orchestra in engaging him for an American tour. He appeared in a preliminary concert in New York and won immediate favor. The Troy (N. Y.) Times said: "Mr. Wilks is most facile in his technic and has a sensitive ear for beauty. He received therefore cordial approbation from the audience." Between his orchestral appearances Mr. Wilks will engage in a series of recitals in the principal musical centers, and no doubt will afford the music lovers of New York an opportunity to hear him in solo work before he returns to England in the spring.

Welsh-Sutor Announcement.

Grace Welsh-Piper and Adele Sutor, the managers, of Philadelphia, have arranged a series of musicales for their city, to take place the first and third Sunday of each month during the season. The first of these concerts, on January 19, was given by Mary Woodfield Fox and Clifford Vaughn, pianists; Effie Leland, violinist, and Eleanor Gage, contralto. Their program included these numbers:

Sonata in F sharp major.....Beethoven
Aria, A minor.....Reger
Melodie.....Tchaikowsky
L'Escapade.....Barnes
Effie Leland.
Die Ehre Gottes aus der Natur.....Beethoven
Rechte Zeit.....Nevin
Sapphische Ode.....Brahms
The Moon Behind the Cottonwood.....Cadman
Eleanor Gage.

Prelude, C sharp minor.....Rachmaninoff
Prelude, G major.....Chopin
Clifford Vaughn.

Lane Hoffner played the accompaniments.

Miss Leland played at Holmesburg, Pa., on January 27; at Frankford, Pa., with the Choral Society of that town, on January 30; at a concert in Philadelphia, Monday February 10. Future engagements include a concert in Sharon Hill, Pa., February 13, and Upland, Ind., March 18, with Heinrich Pitzner, pianist.

Dan Beddoe in Ohio and Wisconsin.

Dan Beddoe sang Tuesday evening, February 4, at Canton, Ohio, in the People's Lecture Course. Ida Davinoff, violinist, appeared jointly on the program with the famous Welsh-American tenor. Mr. Beddoe sang "Come Margaritha," by Sullivan; "Eleanore," by Coleridge-Taylor; "When My Caravan Has Rested," by Lohr; "Ishtar," by Spross; "Yesterday and Today," by Spross, and the beautiful aria, "Cielo e Mar" from "Giacinta" (Ponchielli). Miss Davinoff played numbers by Tschaikowsky, Kreisler, Beethoven, Wilhelmj and Laub.

February 6, Mr. Beddoe gave a recital at Lawrence Conservatory in Appleton, Wis. His program for that night follows:

Recitative and aria, Sound an Alarm.....Handel
Eleanore.....Coleridge-Taylor
Sing Me a Song of a Lad That Is Gone.....Burnham
When My Caravan Has Rested.....Lohr
Phyllis Is My Only Choice.....Lohr
Cycle, Four old English songs—
Orpheus with His Lute.....Eric Coates
Under the Greenwood Tree.....Eric Coates
Who Is Sylvia?.....Eric Coates
It Was a Lover and His Lass.....Eric Coates
Zueignung.....R. Strauss
Du Mienes Herzens Koenigin.....R. Strauss
Allerseelen.....R. Strauss
Scena, from opera Lalla Rookh.....Clay
Ishtar.....Spross
Yesterday and Today.....Spross
Love's Philosophy.....Quilter
Irish Love Song.....Lang
To You.....Hawley
The Nightingale Has a Lyre of Gold.....Whelpley
Hills o' Skye.....Harris
My Lute.....Liddie

Beatrice McCue's Success in Akron.

Beatrice McCue, contralto, of New York, sang at a concert of the Tuesday Musical Club, Akron, Ohio, Tuesday, February 4. Miss McCue was well received by a large audience. Her numbers were:

Parmi Les Lianes (from Paul et Virginia).....Masse
Violets.....Roma
Thy Beaming Eyes.....MacDowell
At Dawning.....Cadman
A Spirit Flower.....Campbell-Tipton
Sing, Break Into Song.....Mallinson
Der Tod und das Mädchen.....Schubert
Haiden Roselein.....Schubert
Der Schmied.....Brahms
Lenz.....Hildach
Melisande in the Wood.....Goetz
Come to the Garden Love.....Salter
In a Garden.....Hawley
Thro' a Primrose Dell.....Spross
What's in the Air.....Eden

One of the leading newspapers of Akron said:

Miss McCue's voice is luscious and velvety in quality and this loveliness extends throughout her upper and lower range. Much can be said of the beauty of phrasing, clear enunciation, rhythmic grace, light and shade, intelligent appreciation of the words—the poem—which Miss McCue put into her songs. (Advertisement.)

Constantin von Sternberg Lecture-Recital.

Constantin von Sternberg, the pianist-composer, gave a lecture recital Thursday evening, January 23, at the residence of Mrs. Frank Schoble, in Wyncote, Pa. The musicale was under the auspices of the Woman's Club of Wyncote, and was a very important event, since Mr. von Sternberg is one of the most learned musicians of foreign birth now residing in America. The program was devoted to Russian composers. As illustrations, Mr. von Sternberg played the following works:

Prelude in G minor, op. 23, No. 5.....Rachmaninoff
Theme and Variations, op. 19.....Tchaikowsky
Mazurka, op. 41, No. 1.....Chopin
Mazurka, op. 33, No. 4.....Chopin
Prelude in G, op. 17, No. 3.....Blumenfeld
Prelude in F sharp minor, op. 17, No. 8.....Blumenfeld
Prelude in D flat, op. 10.....Lidow
Barcarolle in F sharp, op. 44.....Lidow
Carillon (The Chimes of Moscow), op. 11.....Lidow
Concert Etude, introducing a Chinese melody.....Arensky
Poem in F sharp, op. 32.....Scriabine
Concert Etude, op. 103.....Sternberg

"I have a great idea for a musical comedy!" exclaimed one manager.

"Something in the way of a plot?"

"No. But I know how to get a letter of introduction to a man who might put up money to run the show."—Washington Star.

Francis MacLennan ^{AND} Florence Easton-MacLennan

IN SOME OF THEIR PRINCIPAL ROLES



Mr. and Mrs. MacLennan have resigned from the Berlin Royal Opera, where they have been singing with great success for the past five years, and have accepted a brilliant offer from the Hamburg Opera. They have signed a three years' contract, and are to have five months' leave-of-absence each year. He will sing all of the principal heroic tenor roles and she all of the lyric and youthful dramatic parts

Berlin Press Notices of Franz Egenieff.

Berlin music critics have registered their opinions about the singing of Franz Egenieff. Some of the newspaper criticisms are appended:

A very smart assemblage came to Bechstein Hall yesterday to hear a singer of songs and ballads, the greatly admired opera star, Franz Egenieff, and verily his offerings deserve the excellent reception accorded to them, for they represented the quintessence of the best of our modern literature and musical art. His exquisite voice, a perfectly trained bass-baritone, must always make an intense impression, but its possessor, Franz Egenieff, the court singer, lets this voice ring out in a manner which straight away touches the innermost chords of one's heart and soul. Many of his colleagues may envy him this ability to express his soul-life.—*Berliner Lokal Anzeiger*.

Franz Egenieff justified the excellent reputation which preceded him from the opera, when yesterday he sang lieder and ballads for a distinguished audience which crowded Bechstein Hall. His beautiful, baritone of great compass and his perfect technique of breathing permitted him to do especially good work in songs of a purely lyric character, but rarely has one heard a man's voice sing Brahms' "Auf dem Kirchhof" and Strauss' "Traum durch die Dämmerung" with such perfection of style and beauty of tone. It is hardly credible that the Royal Opera permitted to depart from its roster so valuable an acquisition as this excellent singer.—*Berliner Tageblatt*.

Franz Egenieff offered to his numerous and distinguished audience an artistic treat of the choicest nature. Everything he does bears the stamp of a noble mind of refined feeling and of a fiery temperament. I cannot recollect ever having heard Loewe, Schumann and Schubert interpreted and sung with such intensity, interpreted with an expression which followed up the changing moods into their innermost recesses. And notwithstanding all that, Egenieff ever remains simple and natural. He is a rare baritone, capable of great accomplishments in tone coloring, of great compass, almost faultless technique, and his enunciation is good and clear.—*Berliner Börsen Zeitung*.

Egenieff, who has so often given us pleasure at the opera, renewed this on the concert platform yesterday. The baritone's brilliant but pliable organ is one particularly suitable for the singing of lieder. The sincerity and warmth of his declamation makes an intense effect.—*Norddeutsche Allgemeine Zeitung, Berlin*.

A far more happy impression was made by an opera singer of great reputation, Franz Egenieff, who has been up to now one of the mainstays of the Komische Oper. True, his voice has sounded at times more beautiful, even warmer, but his singing and interpretation left little room for criticism. In spite of all his vivacity, at times reminding one of the artist's stage career, one must confess that the border line of noble lieder singing was guarded with safe precision. He sang Brahms and Hugo Wolf with ripe intelligence and finely shaded interpretation.—*Deutsche Tageszeitung, Berlin*.

Franz Egenieff, the excellent baritone of the Komische Oper, on Thursday made his first appearance on the concert platform. Such an essay is not always a success. It is not given to all good opera singers to be equally successful in concert singing, and the demands made on these two branches of the art of singing differentiate too essentially. But Egenieff may well be satisfied with his success, it was absolute and great—the accomplishments of this sympathetic artist simply swayed his audience at Bechstein Hall, which, for the voluminous noble voice, was far too small. Egenieff's dramatic interpretation, with which he grips and carries away the hearer without resorting to ingenious tricks, enthused his hearers into a high state of excitement. The evening brought a very rare treat.—*Berliner Volkszeitung*.

Egenieff, but recently appointed to the position of Royal Singer to the Artistic Court of the Queen of Romania (the poetess Carmen Sylva), is favorably known here by his excellent operatic work. Recently he has returned to the concert platform and wisely so. At his recital last night, his noble method, his glorious voice and his tasteful interpretation were admired by an enthusiastic and singularly select audience. The great possible treat was given by his rendition of Loewe's ballad, "Archibald Douglas." We hope he will soon return.—*National Zeitung, Berlin*.

The well known star baritone of the opera, Franz Egenieff, essayed last night a program of songs, and was enabled to do so by his exceptional musical training, one far greater than possessed by most other opera singers. His agreeable, pleasantly sounding voice, and the convincing warmth of his interpretation have their strong effect, which was not hampered by any theatrical elements.—*Das kleine Journal, Berlin*.

Some happy hours were given us by the bass-baritone, Franz Egenieff, who is as victorious on the concert platform as he has always been on the operatic stage. Opening with two of Brahms' serious songs, he immediately effected honest applause, due to his wondrous voice and ripe technique. He seems to have thought out what one might term a style of portamento—quite his own—and further than that he seems to avoid intentionally an interpretation which penetrates too far into details, relying solely on his art of singing to obtain effects and results.—*Die Welt am Montag*. (Advertisement.)

Norman Wilks to Give New York Recital.

Norman Wilks, the English pianist, will give a recital at Aeolian Hall, New York, on Wednesday afternoon, February 19, at three o'clock. The following is his program:

Sonata, C major, op. 53 (Waldstein) Beethoven
Six preludes, op. 28 Chopin
C major, G major, C minor, B flat major, G minor, F major.
Valse Chopin
Four etudes, op. 10 and op. 25 Chopin
A flat, F major, E major, G flat.
The Princess and the Pea, op. 3 Erich Wolfgang Korngold
Ball at the Fairy Kings, op. 3 Erich Wolfgang Korngold
Epilogue, op. 3 Erich Wolfgang Korngold
Au lac de Wallendstadt Liszt
Rhapsodie Honroise, No. VI Liszt
Mr. Wilks recently appeared as soloist with the Boston

Symphony Orchestra at Providence, R. I., and the following press opinions show that he had a fine success:

Norman Wilks, a young English pianist, was the soloist with the Boston Symphony Orchestra at Infantry Hall, Providence, R. I., February 4. His playing was refined, elegant, musicianly. One feels that he possesses unusual ability, and that he would shine in recital.—*Providence Journal, Wednesday, February 5, 1913*.

Mr. Wilks, the piano soloist of the concert, is making his first appearance in this country. He has won success abroad and is making the same record here. He is still youthful and shows promise of a brilliant career. The Schumann concerto, which was his number of the program, is considered by many the most beautiful work of its kind in all the literature of music and it was rendered in a manner that clearly revealed his talent.—*Providence Evening Tribune, February 5, 1913*.

Norman Wilks, the English pianist, was the soloist, and he chose for his introduction to a Providence audience, Schumann's concerto in A minor, and it was most happy. Schumann's concerto is by no means unfamiliar to the musical world, and it affords the pianist every opportunity to show real skill, knowledge of the instrument, and all the deep feeling that the work demands. In all of this Mr. Wilks was eminently satisfactory, for while a most able pianist, he does not allow a slavish adherence to technique to overshadow the real intent of the composer, as to the finesse of nuance and expression.—*Providence Evening News, February 5, 1913*. (Advertisement.)

Frederick Weld in Troy.

Frederick Weld, the baritone, whose New York recital will take place in Aeolian Hall, Wednesday evening, February 26, sang in Troy, N. Y., last month with marked success. Some press notices read:

Frederick Weld, a baritone of fine quality and pleasant personality, was particularly successful in interpreting Homer songs, which require an artist to find their secret. Mr. Weld had the necessary appreciation and sang three compositions with simplicity and success. He has a dramatic, well rounded voice, while his interpretative power is exceptional.—*Troy Record, January 16, 1913*.

Frederick Weld, the baritone soloist, proved himself a singer of worth. He has a magnetic stage presence, a voice of excellent quality, a distinct enunciation and a fine technique. He sang the solos in the large concerted numbers in sweet, pure singing tone and with artistic success.—*Troy Standard Press, January 16, 1913*.

Frederick Weld was the baritone. He has a noble voice of unusual range and great dramatic ability. His songs were very acceptable, and like the artist he is, he caught their every possibility.—*Troy Times, January 16, 1913*. (Advertisement.)

Ilse Veda Duttlinger in Rochester.

Ilse Veda Duttlinger, the American violinist who recently returned from Europe, was heard in Rochester, N. Y., a few evenings ago in concert with John McCormack, the famous tenor, and although hardly known there, met with fine success. The following are extracts from the Rochester papers:

Miss Duttlinger, who is an artist new to this city, was favorably received and played with finish and feeling.—*Rochester Democrat Chronicle*.

Miss Duttlinger had a difficult task to accomplish, for Rochester is very sophisticated on the subject of violinists, having heard recently several of the best the world can offer; but the young soloist last night gave her hearers an agreeable surprise by the command she displayed over her instrument, the excellence of her tone and the soundness of her musicianship.—*Rochester Post-Express*. (Advertisement.)

Maximilian Pilzer's Recital Program.

Maximilian Pilzer, the violinist, will give a recital at Carnegie Hall, Tuesday evening, February 25, when, assisted by Max Herzberg, he will present the following program:

Sarabande and Double Bach-Schumann
Concerto, B minor Saint-Saëns
Bohemian Dance Randegger
Plaintes Arabes Hubay
Hungarian Dance, No. 2 Brahms-Joachim
Faust Fantasie Wieniawski
Liebeslied Maximilian Pilzer
Mazurka Caprice Maximilian Pilzer
Introduction and Jota Sarasate

Francis Rogers Sings Moussorgsky Songs.

At the Fine Arts Theater, Chicago, on February 4, Francis Rogers sang five songs by Moussorgsky, the composer of "Boris Godounow," all of which have probably never been sung publicly in this country. They made an instantaneous and profound impression, on the strength of which Mr. Rogers has about decided to give them a public performance in New York before the close of the season. Mr. Rogers and Mr. Brockway will repeat the major portion of their recent Aeolian Hall program at the Pratt Institute, Brooklyn, on the afternoon of March 13.

Mets Pupil in Piano Recital.

Frederic A. Mets announces that he will present his pupil, Mildred Reynolds Streeter, in a recital of piano selections by Brahms, Chopin and Liszt at his studio, 864 Carnegie Hall, New York, on Friday evening, February 14. Miss Streeter will be assisted by Olive S. Joliffe, contralto, and R. Norman Joliffe, baritone.

Elenore Altman Piano Recital, February 17.

Elenore Altman, known to connoisseurs as an artistic and finished American pianist, her entire musical education having been obtained in the United States (chiefly under Sigismund Stojowski), will give a piano recital at Aeolian Hall, New York, next Monday evening, February 17, at 8.15 o'clock. It is only a question of time and opportunity when this young woman will take the place and rank to which she is entitled because of her rare gifts. The program follows:

Sonata, op. 31, No. 2 Beethoven
Lieder Ohne Worte Mendelssohn
A major.
G major.
C major.
Carneval Schumann
Preludes Chopin
G major.
B flat major.
G minor.
F major.
Nocturne, D flat major Chopin
Ballade, G minor Chopin
Legend, op. 8, No. 1 Stojowski
Un Moment Musical Paderewski
Polonaise, E major Liszt

Richard Trunk, Conductor of Arion Society.

Richard Trunk publicly conducted the New York Arion Maennerchor for the second time only (his first season) at the concert of Sunday, February 2; this is stated to correct a misstatement of the types. With his wife he arrived in America last September, coming from Munich, where he had conducted various choruses of a similar nature for a dozen years. The impression he makes on the public is that of one who knows his profession, and has the tact and personal force necessary to attain results. Immense energy allied with ardent musical temperament go hand in hand with Mr. Trunk, who looks very much like Mahler. Said a prominent fellow conductor: "He is a great favorite, not only with his chorus, but with the social element, the lay members of the society."

Fabbrini's Recital Tours.

Giuseppe Fabbrini, the distinguished Italian pianist, has returned to Minneapolis from his second tour in the South, where he scored success in every town where he appeared. He gave a recital in Duluth, Minn., Friday, February 7, and returned to Minneapolis, February 8, to give the third lecture of the teachers' course at the Minneapolis School of Music, the subject being "The Foundation of a Program for the Piano Study."

A Rare Find.

John Markert, the New York violin maker, has unearthed a cello which he states unquestionably comes from the shop of Stradivarius. Experts, Mr. Markert says, agree that the top and scroll are the work of the master himself, while the back and sides were probably made by his pupil, Alessandro Gagliano. The instrument has the unmistakable Stradivarius tone, and Mr. Markert considers it the "find" of his career.

To Assist McCormack.

Madame Namara-Toye, soprano, and Edwin Schneider, pianist, are to assist John McCormack at the celebrated Irish tenor's third New York recital in Carnegie Hall, on the night of Washington's Birthday (Saturday, February 22). Mr. McCormack, on this evening, will sing groups of old English, Scotch and Irish songs, and in honor of the American holiday, will include songs by American composers.

Dubinsky Plays at Club Concert.

David Dubinsky, the violinist, was a special attraction at a musicale given recently by the West Philadelphia (Pa.) Club, in West Philadelphia. Mr. Dubinsky played several classical numbers and was obliged to add encores.

Nora Drewett to Play for La Trompette.

The celebrated pianist, Nora Drewett, has been invited by the old Paris musical society, La Trompette, a very exclusive social circle, devoted to art and music, to play at one of its reunions on February 21.

Kilbansky Reception for Elena Gerhardt.

Mr. and Mrs. Sergei Kilbansky have issued invitations for a reception in honor of the German lieder singer, Elena Gerhardt, Friday evening, February 21, at 212 West Fifty-ninth street, New York.

Sir Frederick Cowen Resigns.

Sir Frederick H. Cowen has resigned as conductor of the Liverpool Philharmonic Society, a post he has held for seventeen years. Cowen succeeded the late Sir Charles Halle.

Giovanni Zenatello, Tenor Par Excellence.

A magnificent tenor voice of golden quality combined with dramatic ability and artistic intelligence of the highest order are the distinguishing characteristics of Giovanni Zenatello, who, in his appearance with the Chicago-Philadelphia and Boston Opera Companies this season has won many triumphs in widely varied roles. Appended are a few notices of Mr. Zenatello's recent successes in Boston:

"JEWELS OF THE MADONNA."

Mr. Zenatello sang with superb opulence and unfailing interpretative skill the music of Gennaro and gave the character a fine spirit of conviction. The admired tenor has done nothing with more authoritative and communicating art.—Boston Globe, January 18, 1913.

Mr. Zenatello bears away the honors in this performance. His impersonation is authoritative; in the last act he is emotionally effective, and he gives sincerity to music that is inherently insincere.—Boston Herald, January 18, 1913.

Mr. Zenatello sang like the full-throated Italian tenor that he is, and one of the best operatic tenors now before the public. Then, too, he looked his part, and interpreted it with force and conviction.—Boston Post, January 18, 1913.

Hear Gennaro and especially in Mr. Zenatello's poignant tones, aching with longing beside his anvil, entreating the Madonna herself to pardon his sacrifice out of memory for his woe, or praying to her for final grace, and the music is music of his distraught and piteous spirit.—Boston Transcript, January 18, 1913.

"TROVATORE."

Mr. Zenatello was in excellent voice. He sang with marked effect. To him "Di quella pira" is not the one song for Manrico. Throughout the opera he sang with true expressiveness, and in the prison

scene found touching accents and phrases of heroic denunciation.—Philip Hale in Boston Herald, February 2, 1913.

Mr. Zenatello was warmly and justly applauded after his "Di quella Pira." His voice has just entered upon its golden prime and his art is constantly advancing. There is not a tenor in America today able to stand beside him in beauty or amplitude of tone or in versatility of style as a singing actor.—Boston Globe, February 2, 1913.

"TROVATORE (SECOND PERFORMANCE)."

Mr. Zenatello proved his generosity and good nature by singing for the third successive night. When one considers the roles and their demand upon the tenor—Otello on Monday, Radames on Tuesday and Manrico last evening—Mr. Zenatello's performance was something of a feat, particularly in the freedom and intensity of feeling with which he sang. This voice is deeply satisfying. May it flourish for years to come.—Boston Globe, February 6, 1913.

"OTELLO."

Mr. Zenatello was in fine voice. He sang with thoughtfully considered expression, and his performance was an effective crescendo of passion. His Otello was not too "easily jealous, but being wrought, perplexed in the extreme." We have seen Otellos who would have killed Desdemona in the third act. Mr. Zenatello was not suddenly converted into a wild beast, nor did he show his jealousy simply by shouts and screams of rage. He was sinister in subdued intensity, so that when he gave way, his passion was the more terrible. Nor did Mr. Zenatello blubber in his agony, nor writhe as though some poisonous mineral were at work. In the stress of his vocal fury he did not force his voice, so that all sense of tone was lost. Heroic in the tragic moments, he sang the love music of the first act with chivalric feeling, not as a sentimental and bleating tenor. The impersonation was an admirable one.—Philip Hale, Boston Herald, February 4, 1913. (Advertisement.)

the Vieuxtemps concerto in perfect style, and his interpretation of the Paganini variations showed his complete mastery over the tech-

Sascha Culbertson's Great Success.

Sascha Culbertson, the noted violinist, is appearing in Europe with brilliant success, as may be seen from the appended press opinions:

Sascha Culbertson, who gave a concert on Wednesday evening, proved to be a remarkably talented violin virtuoso. He produces a full sonorous tone and his interpretative gifts are so full of individuality that he never fails to interest his hearers. His splendid playing of the opening number, the Grieg sonata, op. 45, conveyed this impression, for he made the poetic value of the great Northern master's work stand out prominently. The Vieuxtemps concerto gave him the opportunity to display his extraordinary technique to great advantage; the more difficult passages were played with great clarity and precision. This was followed by an excellent performance of the chaconne by Bach, a nocturne by Chopin rendered with great poetic insight, and his last number, Paganini's variations on "God Save the King" served to show that he had mastered all the technical difficulties of his chosen instrument. His listeners applauded warmly each number and he was prevailed upon to give three encores after his last number.—Bremen-Weser Zeitung, October 18, 1912.

Sascha Culbertson is a brilliant violin virtuoso, as is evidenced by his splendid interpretation of the Vieuxtemps concerto. He further demonstrated his sound musicianship by his capable playing of the Bach chaconne.—Neue Münchener Presse, November 17, 1912.

Sascha Culbertson, the violin virtuoso, who appeared in concert last night, gave every evidence of remarkable talent. Particularly delightful was his playing of the Bach chaconne, which was rendered with great brilliance of style.—Mannheim, October 28, 1912.

Sascha Culbertson, the violin virtuoso, is absolute master of his chosen instrument. He has, moreover, a glowing temperament, a remarkably well developed technique, and he produces a beautiful tone.—Heidelberg Neueste Nachrichten, October 22, 1912.

Sascha Culbertson, who gave a performance of a Grieg sonata, a Vieuxtemps concerto and compositions by Bach, Chopin and Paganini, is a remarkably talented violin virtuoso who produces a big, full tone, a lovely portamento and a well developed technique.—Münchener Zeitung, November 5, 1912.

Sascha Culbertson, the nineteen-year-old violinist who was announced as a wonder, appeared in concert last night for the first time in Heidelberg, and presented a program which made the greatest demand upon his knowledge of his instrument. All expectations of him were fulfilled, for he proved that he had a remarkably well developed technique, brilliant bowing, and that he can produce a lovely singing tone.—Heidelberger Tageblatt, October 22, 1912.

Sascha Culbertson, the splendid young violin virtuoso, appeared in concert and the interpretation he gave of his program exhibited to advantage his wonderfully well developed technique, glowing temperament, and great beauty of tone and style.—Hannoverscher Courier, Hannover, October 10, 1912.

Sascha Culbertson, the violin virtuoso, gave a concert last night and kept his audience under a spell for over two hours. A good technique is taken for granted in an artist like Culbertson, but he produces a lovely tone from his instrument and a glowing temperament in his interpretations. He rendered with great finish Grieg's sonata for violin and piano, and Vieuxtemps' violin concerto. Remarkably beautiful were his interpretations of the Bach chaconne and Sarasate's lovely "Romanza Andalus." While his remarkable playing of Paganini's variations on "God Save the King" was rewarded by an outburst of the most enthusiastic applause; in response to which he gave several encores.—Badische Presse, Karlsruhe, October 28, 1912.

Sascha Culbertson, the young violin virtuoso, gave a concert last night, and his playing of a chaconne by Bach showed the progress he has made since his last appearance in our city, not only from a technical point of view, but artistically. His bowing is strong and he produces a beautiful round tone. His interpretation revealed a complete understanding of the old master's meaning. He played

Eleanor SPENCER

The Distinguished Young American Pianist

After three successful seasons in Europe, including appearances in London with Nikisch and the London Symphony Orchestra, in Berlin with Kunwald and the Berlin Philharmonic, in Amsterdam with Mengelberg and the Concertgebouw Orchestra, will make her

Initial American Tour Entire Season 1913-14

Under the exclusive management of

Antonia Sawyer, 1425 Broadway, New York

nical intricacies of his instrument. Enthusiastic applause rewarded his efforts.—Landerzeitung, Karlsruhe, October 29, 1912.

Sascha Culbertson, the violin virtuoso, appeared in concert last evening and gave a poetic rendition of Grieg's sonata in C minor. His best number, however, was the Vieuxtemps concerto, which he played with a bravura that places him in the front rank of our best violinists. His interpretation of Sarasate's "Romanza Andalus" was very beautiful in the rhythmical precision of the dance theme, while the Bach chaconne revealed a true insight of the composer's meaning. The last number, Paganini's variations on "God Save the King," gave him the opportunity to display his wonderful technical equipment. Enthusiastic applause rewarded his efforts, and he added several encores to his program.—Karlsruhe Landesbote, October 28, 1912.

Sascha Culbertson, the young violinist, has matured from the wonder child he was into an artist of the first rank. He has an extraordinarily well developed technique, produces a warm, sympathetic tone and is gifted with true musical understanding. His opening number, the Grieg sonata, gave him the opportunity of disclosing his knowledge of his chosen instrument. He set himself a difficult task with the interpretation of the Vieuxtemps concerto, but he gave a brilliant account of himself, while his interpretation of the Bach chaconne disclosed not only a thorough insight of the composer's meaning, but great physical strength. His playing was distinguished by firm bowing, a flawless intonation and excellent phrasing. Warm applause was bestowed upon the young artist, who rendered next Sarasate's "Romanza Andalus" with great beauty of tone. The last number, Paganini's variations on "God Save the King," served to display his wonderful technical equipment. It was played in a masterly manner, and the artist was recalled so many times at the end that he gave several encores.—Karlsruhe Tageblatt, October 28, 1912. (Advertisement.)

Maigille Studio Lectures.

Helene Maigille, again located at Carnegie Hall, New York, where she formerly conducted a school of singing, is to give a series of studio lectures during the remainder of the season. Madame Maigille never leaves her pupils in doubt about any question of tone production; being a singer herself, she usually follows the descriptive analysis

with illustrations. What this accomplished teacher has ever aimed to do is to have her pupils show that their voices are equally registered. More trouble arises from this defect than any other and singers often find it out when it is too late.

As Madame Maigille told a company of listeners last week: "A voice properly placed, one where the registration is perfectly equalized, will continue healthy and beautiful far into old age; we have beheld this in the case of Adelina Patti, who this week celebrates her seventieth birthday. We cannot all be Patti, to be sure, but we are not singers until our voices are placed and we sing artistically and with ease. Nothing is more of an affliction to an audience than to sit and listen to a singer who forces his (or her) voice. Yet, there are times when the singer must be convincingly dramatic and forceful, but even in the fortissimo passages we need not have screaming or shouting; if a voice be beautifully placed and equalized, there is nothing that the singer cannot attempt in the way of expressing dramatic music; of course, I mean singers who have the intellect to guide them in delivering music requiring dramatic interpretation. Again, I urge upon all who hear me today, to strive to sing a pure tone and an even scale; until a pupil can do this, I do not give my sanction for public appearance."

Witherspoon Fulfills Prediction.

Ten years ago this March an article was printed in a certain paper regarding Herbert Witherspoon, in which occurred the following: "There is today no career in America quite so remarkable as that of Herbert Witherspoon, who is rightfully coming into what he deserves in the way of appreciation from his own people. But it must not be forgotten that the work which Mr. Witherspoon has done before the audiences of nearly every important city in America has justified his position as standing today at the very head of his profession."

If that characterized the situation a decade ago, what is there left to be said today? In the first place no artist is ever through traveling along the highway to success. In art, movement is just as essential as in business. Mr. Witherspoon knew this ten years ago, and instead of standing on the position he had won, he saw a larger horizon extending before him and made haste toward it. It is true that Mr. Witherspoon's career is a very remarkable one. It is likewise true that he has come into what he deserves in the way of appreciation from his own people, who, however, are learning year by year to appreciate him more and more. Mr. Witherspoon's work has not only been done in every important city in America, but also in Europe, and he has further extended his musical activities into the field of opera.

Mr. Witherspoon has won his position at the head of his profession because of his ceaseless endeavor and his indefatigable toil in the cause of his art.

Concerning Pavlova Tour.

Hotel Knickerbocker,
Forty-second Street at Broadway,
New York, February 6, 1913.

To the Editor of The Musical Courier:

Any statements that Anna Pavlova has made arrangements for returning to America next season are without authority. In fact, I do not know that the directors of the Imperial Opera House at St. Petersburg can be persuaded to grant Mlle. Pavlova a leave of absence covering an American appearance next season.

While I came to America partly in Mlle. Pavlova's interest, partly in the interest of other enterprises, my presence here must not be taken to mean that Mlle. Pavlova will dance in this country next season. That she will return to America is positive, but it is far from being certain whether she will be back for the season of 1913-1914 or for the season of 1914-1915.

It must be remembered that this state trained ballerina is literally a servant of the Czar. The directors of his Imperial Majesty's Opera House allow Mlle. Pavlova certain leaves of absence, but as yet they have refused to part with her for any portion of next season.

DANIEL MAYER,

Personal representative of Anna Pavlova.

Success of Anderson Artists.

Walter Anderson, the New York concert manager, is in receipt of the following encouraging letter relative to the success, at the Concord (N. H.) Festival, held on January 29 and 30, of his artists, William Pagdin, tenor; Mildred Potter, contralto; and Grace Kerns, soprano:

Concord, N. H., February 3, 1913.

Your artists all gave absolute satisfaction. Mr. Pagdin was really delightful in all his work, especially in his singing of the old English songs. Miss Potter's work was of uniform excellence. I do not think that I ever heard the "Samson and Delilah" aria sung better than by her. Miss Kerns is a treasure for any manager to have. We never had here a soprano with a voice so pure, sympathetic and flawless and at the same time so brilliant. It is a foregone conclusion that we shall want to have her again.

ELWIN L. PAGE,

President, Concord Festival Association.

TETRAZZINI TRIUMPHS IN CHICAGO.

Famous Diva Appears in "Traviata" and "Lucia."

Luisa Tetrazzini thrilled the Chicago opera goers recently when she appeared in "Traviata" and "Lucia" with the Chicago-Philadelphia Opera Company. The following reviews in the Chicago daily papers tell of the brilliant triumphs of the great coloratura soprano in the roles of Violetta in Verdi's opera and Lucia in the favorite Donizetti work:

"TRAVIATA."

Worshippers of fluent song thronged to the Auditorium yesterday afternoon and filled every available nook and corner of its vast spaces to hear the art of Luisa Tetrazzini, the great exponent of coloratura singing, in her first operatic appearance of the season in Chicago.

In this instance it was not so much the musical value of the opera, "La Traviata," which attracted the multitudes to the opera house, but the star herself, and she received a magnificent ovation.

Tetrazzini certainly stands supreme in the wonderful agility and flexibility of her voice. It is an organ unique among opera singers and it enhances and dignifies the stilted and artificial operas of the older schools, in which she sings.

The role of Violetta is devoid of dramatic or passionate action. It is of simple theatrical content and it has little emotional value. Therefore, to make it at all absorbing or interesting the interpreter of this character must possess, in the first case, a remarkable vocal equipment, and just this one attribute is found in Madame Tetrazzini. What emotional or dramatic elements Dumas' "Camille," from whose book the opera is evolved, contains Tetrazzini put into the vocal exposition of this role, and she again brought down tumultuous applause with her inimitable rendition of the aria "Ah fors e lui." Her ingenious actions and her little tricks of stage manners were all again in evidence, but unforgettable is her wonderful liquid voice, its brilliance, especially in the higher registers, and her absolute control of its mechanism.

Madame Tetrazzini sent the following message to the Chicago public: "I am overwhelmed by the magnificent ovation which was tendered me this afternoon and I deeply appreciate the warm regard in which I am held here. I am always pleased to sing in this city, as the sympathetic and enthusiastic natures of the people inspire me to do my best."—Chicago Examiner, January 19, 1913.

Madame Tetrazzini made her first appearance with the Chicago Opera Company for the present season at a matinee performance of Verdi's "La Traviata" yesterday. The Auditorium was sold out and the great soprano's art evoked the usual demonstrative expressions of approval. After a season filled with song that has been more concerned with dramatic expression than with pure vocal art, the public seemed to find pleasant variety in song that exists just for the sake of song and is quite unburdened with interpretative problems.

Madame Tetrazzini is the greatest of all vocal acrobats. The unrivaled flexibility of her voice and the ease with which it performs the most exacting feats of agility are assets of display too familiar to require detailed analysis. The fact that she is able to unite all this technical resource with those elements of beauty that are inherent in a vocal tone of unvaried purity and evenness and unrivaled capacity for quantitative contrast gives her song its moments of æsthetic appeal that arise curiously in the midst of so much pyrotechnic exhibition.

However, the qualities that astonish are most prized by the public, which delights in the purely sensuous excitement of a brilliant high tone, or a coloratura passage delivered with instrumental accuracy of intonation and precision of shading. If a strenuous high C can move an audience to hysterical excitement, it is quite evident a high D or E flat must call forth a response that is near to rapture. Let the musicians wonder how it is related to their art. The public is satisfied if it can relieve its excitement in prolonged applause.

"La Traviata" is not an opera. It is a costumed concert with the program devoted to the most obvious kind of vocal display. A few pretty tunes and many banal ones serve to keep the ordinary operatic machine engaged when the coloratura soprano is resting.—Chicago Sunday Tribune, January 19, 1913.

Luisa Tetrazzini, who made her first appearance here this season at the performance of "La Traviata," given at the Auditorium yesterday, must have taken to herself the comfortable assurance that even in the twentieth century singing, and not the opera, is the thing.

The theater was packed. As she looked up at the balcony, crowded with listeners, the galleries thronged with eager lovers of the art of song, Madame Tetrazzini probably congratulated herself that she had not been taken to the bosom of that art in the manner of those earnest protagonists who are convinced that Cosima Wagner is the high priestess in the temple of the dramatic song, and who spend their careers in endeavoring to look picturesque in bear skins.

Your fervid admirer of "Die Walküre" may indeed assure the world there is no art, no glory in warbling such rubbish as "La Traviata"; but, at least, there is money in it, or—to be more precise—there is money in Madame Tetrazzini's singing of its strains.—Chicago Record-Herald, January 19, 1913.

Luisa Tetrazzini, the bright particular star of the coloratura singers' firmament, was acclaimed by an audience that filled the Auditorium at yesterday afternoon's performance of "La Traviata."

As far as other sopranos are concerned, this classic Italian art of trills, agile scale and arpeggio, and small, nondescript tone qualities may be dead. Madame Tetrazzini does not find it so, however, and, where her own proficiency is concerned, it is dying very slowly, indeed. It has sufficient vitality to fascinate about 4,000 persons an afternoon. It is robust enough to interest the scoffers in technical wizardry, in an opera weakened and dry as a rattling skeleton, in the sad spectacle of a healthy looking prima donna coughing discreetly into consumption whenever any one else has a chance to sing.

Surely, Madame Tetrazzini's great success of the occasion was something worth while.

The prima donna appears this year with very little change in her virtuoso talent. The tone is the same. . . . Her high E flat

rings true, and the evenness of the whole range down to middle C is as striking as ever.

The flexibility of this voice is an enduring marvel. Singers who ardently desire her laurels gasped in astonishment at the ease and the speed with which she sang the brilliant passages and the long cantilene were sustained in a legato for which the old bel canto school may be thanked. And Madame Tetrazzini's success was as emphatic even among those who know nothing about the matter.

"La Traviata," Verdi's operatic version of "Camille," as the play is known in this country, has served a long list of famous singers. Few there be who can cope with its difficulties today.—Chicago Inter-Ocean, January 19, 1913.

For the matinee Saturday every seat in the Auditorium had been sold days before to hear Luisa Tetrazzini sing the music of "Traviata." What a stumbling block this love of the great mass of the people for the instrumental beauty of tone of the human voice is to our serious minded musicians! We cannot but feel sorry for them as they lament their inability to comprehend the elemental reason for this perennial fact, which you would think was so conspicuous that none could miss it. The beauty of it is the cause, just the sheer beauty, which appeals to the human instinct today with the same power as back in the age of fable when Orpheus



Photo copyright by Terkelsen & Henry, San Francisco, Cal.
TETRAZZINI.

drew the trees and the rocks to follow after his song. How can they miss it?

Madame Tetrazzini is such a joyous soul, with the good nature radiating from her every moment, and she sings these things so absolutely to the manner born, that all little pulmonary incongruities are dismissed as of no account.—Chicago Evening Post, January 20, 1913.

"Traviata" is always a profitable opera and with a prima donna of the singing class in which Luisa Tetrazzini stands it is about as good as a government bond. The Saturday matinee at the Auditorium, with this mistress of the vocalistic art giving smiling sturdiness and high color to the hectic heroine, attracted an enormous audience that listened with awe and approved with rapture the wealth of melodies coined by the genius of Verdi and vocalized by singers of merit.

From time to time stuffed prophets arise and announce the death of the old style operatic aria and read the memory of Verdi out of the repertoire, but it bobs up serenely to give new joys to a new generation. Voices of the quality of the Tetrazzini organ and her agility for unerringly threading dazzling scales with shimmering trill and melting arpeggios—the high E ringing as fresh and fine as it does down through the range to the middle C—compel admiration for all the gifts and graces of bel canto. The remark that her success was great as ever would be putting it mildly.—Chicago News, January 20, 1913.

"LUCIA."

Completely recovered from the indisposition that has obliged her to miss several appearances with the Chicago opera, Madame Tetrazzini last night assisted the forces of the company in a performance of "Lucia" that surpassed in brilliance any display of pure Italian song which the season has offered since Mr. Ruffo said farewell. The audience was large and enthusiastic. Of the principals in the cast two at least were worthy of the star's distinguished company. Mr. Campanini conducted and imbued the tuneful score with such

inspiring fervor that the public bestowed upon him an equal portion of the honors of the evening.

The great soprano dispensed most of the vocal splendors of the performance. They were not restricted to the usual glittering display of coloratura pyrotechnics. . . . There was not a moment during the evening when her tone was not warmed by a touch of sensuous beauty. Even the dazzling bravura of the mad scene was endowed with a tonal mellowness that perfectly matched the delicate softness and resonance of the flute in the accompanying obbligato.—Chicago Daily Tribune, January 28, 1913.

It appears that quite a few of our fellow citizens found their way to the Auditorium last night to hear "Lucia," or Madame Tetrazzini, whichever way you wish to put it. Now, what are we going to do about these people that will insist on flocking to the opera to hear music and such singers? Do they never read the papers? Do they not know that this music is all worn out, and that to admit a love for it is to write oneself down, with one's own hand, as hopelessly blind and deaf to the meaning of "art"? Or does the public decide for itself what it wishes, quite regardless of those mentors who seam their faces with wrinkles in their earnest effort to lead this same dull public out into the light, and keep it from admiring what it really ought not to, don't you know?

Then to see the people last evening looking so contented, and expressing their pleasure in a manner so open, as though they did not realize that they ought to be ashamed, is enough to make a serious minded man forswear the apparently futile attempt to constrain their wayward feet in the true artistic paths by dint of blows. But the serious minded man, being under the obsession of duty, belabors the public in the fulfillment of his high obligation, and the public is such a tough hidden creature that it never seems to mind it at all—which is perhaps fortunate for each side, since it permits the one to feel that he at least has done his part, while the public enjoys itself after its own fashion, and everybody is reasonably happy.

We can remember, back along about the time of the flood, when Adelina Patti was waning, how joyfully many used to predict that she was the last prima donna, and that after her the people would tolerate nothing but "art." Then came Melba, and they said the same thing, and of Sembrich as well, and now it is Tetrazzini, with the prophets still cheerfully assuring us that the people will soon outgrow this kind of thing, which may be, only have you happened to notice the size of the audiences when she is announced to sing? Now you, personally, may not care at all for such singing as hers, and we have not the slightest quarrel with you on that score, only why insist that, because you do not desire it, nobody else shall take pleasure therein on pain of your high displeasure, and being called opprobrious epithets?

Extraordinary skill displayed by one of their own kind is a matter of perennial interest to humans, and Madame Tetrazzini last evening was called on for a greater degree of virtuosity than usual, since she had to perform feats of the greatest difficulty when her voice was not in its normal condition. What is usually merely sport for her became a matter wherein all that she knew of the art of singing must be called into play, for the public had come to hear her, and is perfectly merciless if disappointed. Those familiar with the madame's full powers realized that she had some sharp corners to turn, but the general public only knew that she did those things for which she has become famous, and whether it was more or less difficult they neither knew nor cared.

The public is quite right in its attitude, for they came to listen to supreme virtuosity, which it was their due to receive; only it might interest them to know that they got it in fuller measure than, perhaps, they altogether comprehended. When they gave her so warm a demonstration at the close of the mad scene it was easy to see not only that she was much pleased that they had liked it, but quite contented with herself that she had been able to do it for them under her handicap.

There is nobody who enjoys singing more than Madame Tetrazzini, nor one more spontaneously delighted when the people like what she has done, only this presupposes that she feels in complete possession of her faculties, and it could not have been much fun for her last evening, with so many chances for a slip. However kindly disposed an audience may be, a slip in a slip, a thing which they remember, and they usually attribute it to anything rather than the actual fact. Doubtless there are people who do not yet believe that Madame Tetrazzini has been ill, but merely indulging in some form of prima donna temperament, and those who base settled convictions on nothing but their own fancies are the hardest to persuade of their errors, so we have no great confidence that they will harken to our words, but as a matter of fact she has been suffering with hoarseness, making it absolutely impossible for her to sing. However, that is all now safely over, and she was able to give the people last night the thing they came to hear, and they called her out ten times to receive their plaudits. . . . Of course the sextet was repeated, for whether Madame Tetrazzini ought to have been permitted to save herself for the trying scene to follow or not, they did not care; they wished to hear the music once again, and they got it. Therefore they all went home happy, the public, Madame Tetrazzini and the management.—Chicago Post, January 28, 1913.

Still handicapped by a cold, Luisa Tetrazzini appeared last evening at the Auditorium in Donizetti's opera, "Lucia Di Lammermoor," and sang above her evident indisposition with all the aplomb and vigor of the great artist that she is.

There is some consideration due the public and no doubt the fact that the house was completely sold out impelled her to sing in spite of adverse circumstances.

That only in the early acts of the opera did Madame Tetrazzini save her voice and accentuate the high tones and the sustained passages of the music of Lucia was no doubt a wise precaution, though when the test of the evening was reached, the famous "mad scene" in the last act, she put forward another wonderful feat of coloratura singing.

This section of the opera, known as an example of the most difficult florid music in the whole range of operatic writing, was sung by her with remarkable technical facility, with fluent and liquid tonal quality, with clarity and neat phrasing, and with the appropriate musical style.

It would today be written with more dramatic depth, with more emotional fervor, but in Donizetti's time there was no realism in musical expression, and tragic situations on the operatic stage were depicted with virtuose feats of vocal technique and flexibility.

Madame Tetrazzini is one of the greatest exponents of this school, and her rendition of the "mad scene" not merely rivals the limpid tone quality of the flute, which plays an obbligato to her cadenza, but surpasses it, for in her tones there is a human element which complements the music of this instrument. There was not the slightest trace of indisposition in her interpretation of this long number.—Chicago Examiner, January 28, 1913. (Advertisement.)

Lhevinne's Noble Piano Interpretations.

Josef Lhevinne wandered far from the conventional program in the music the great Russian pianist presented at his second New York recital, in Aeolian Hall, Saturday afternoon, February 8. Notwithstanding counter attractions, on Manhattan's greatest amusement day, the auditorium was again crowded by an assemblage of musicians and music lovers that of itself must have been an inspiration to the artist. Lhevinne's program included the following works:

Sonata, C major, No. 3.....Mozart
(Peter's Edition.)

ToccataSchumann
Sonata, F minor, op. 5.....Brahms
Etude, E flat major.....Rubinstein
Nocturne, F major, op. 109.....Rubinstein
Prelude, D minor, op. 75.....Rubinstein
Nocturne, op. 62.....Chopin
Allegro de Concert, op. 46.....Chopin

As Lhevinne played the Mozart sonata on his very attractive list he put a spell upon the listeners. Absolutely flawless was his technic, and the tone was pure gold, when it was not velvet. It proved a truly Mozartian interpretation, with all suggestions of strife and turbulence put to sleep by the art of a master pianist.

The keys of the superb Steinway grand sounded like a chain of silver bells set in motion, as Lhevinne played the tremendously difficult Schumann toccata. This form of composition recalls insurmountable difficulties, but the pianist last Saturday performed the toccata with dazzling bravura, into which he breathed the soul of a great artist. It was a magnificent contribution at a memorable event.

The Brahms F minor sonata, in five parts, is nothing less than heroic, and it was heroically performed by Lhevinne. A pianist minus emotion and lacking the beautiful Lhevinne tone would surely end by making this lengthy sonata tedious, but last Saturday each movement radiated light, intellect and nobility; the themes were delivered with clarity so that they were understood, and the romantic portions were joyously proclaimed.

Of the three Rubinstein numbers the etude was by far the most charming, but the nocturne and prelude were worth while, too, first because they were not too familiar, and again because Lhevinne was the artist who played them for us. The Chopin numbers closed the program, but

the crowd surging about the footlights recalled the pianist and compelled him to grant encores. A Chopin ballade was among the extra pieces played and after the



JOSEF LHEVINNE.

pianist performed this he received one more stormy ovation.

Lhevinne now is enrolled among the first rankers of the world famous pianists. In the art of extracting music from the instrument, Lhevinne surpasses some of the celebrated masters of the keyboard.

Chilson-Ohrman's Brilliant Recital Tours.

Luella Chilson-Ohrman has filled, in January alone, twelve successful recitals before some of the best and



Photo by Matzene, Chicago.

LUELLA CHILSON-OHRMAN.

largest musical clubs in the country, including Houston and Galveston, Tex.; Fargo, N. D.; Mankato, Minn.; Charleston and Streator, Ill. Mrs. Ohrman has been re-engaged in Houston to open the season for the well known Treble Clef Club and she has been guaranteed ten concerts in the principal cities of Texas at the same time.

Mrs. Ohrman is one of the busiest singers in America and has ten recitals booked for February. Following is a list of her dates for February and March:

February 19—Beloit, Wis.
February 21—Huron, S. Dak.

February 24—Pierre, S. Dak.
February 25—Sioux Falls, S. Dak.
February 27—Fergus, S. Dak.
February 28—Wahpeton, S. Dak.
March 3—Mandan, S. Dak.
March 4—Bismarck, N. Dak.
March 6—Fond du Lac, Wis.
March 7—Waukesha, Wis.

Mrs. Ohrman is engaged for four concerts on the Eastern tour of the Minneapolis Symphony Orchestra. Following are the cities in which she will sing:

February 13—Springfield, Ill.
February 14—Evansville, Ind.
February 15—Louisville, Ky.
February 16—Richmond, Ind.

New York Conservatory of Northern Music.

The music of Scandinavia and Finland, which is yet new in this country, seems destined to impress and delight American audiences.

A Scandinavian by birth, and having made a life study of Northern music, Inga Hoegsbro decided to open a conservatory where Scandinavian and Finnish, besides all classical music, could be taught by native artists, and where concerts might be given to demonstrate to the American public the treasures that are hidden in the music of the North. Only a few years ago the Conservatory of Northern Music came into existence, and it was a success from the beginning—not only for the directors, but also for the assistant Scandinavian artists.

Many times has that veil which hid this music been lifted, while the American public showed how highly it appreciates the work accomplished by Miss Hoegsbro and her artistic faculty. But there is still much to do before the Scandinavian and Finnish music will take that place in the American music world to which, because of its inherent worth, it is justly entitled. The faculty is the very best that can be had. In the piano department are Miss Hoegsbro and assistant teachers. Miss Hoegsbro is so well known as a successful teacher and public player that she needs no further introduction. The voice department is headed by Holger Birkerod, the eminent Danish baritone, who has studied long in Copenhagen and later with the very best artists of Germany and Italy. For years he was a prominent ballad singer in Europe, and although now in America, he is already known and regarded as one of the best singers of the present day. But not only as a singer is he known; he is also regarded as an authority in voice placing.

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under the talented artist, Lillian Concord Jansen, as instructor, comprises a course in aesthetic dancing, breathing and imagination. The expression of music through the hands, feet and muscles of the body gives the student a much more comprehensive idea of the phrasing and accents in playing or singing, while the rhythmical breathing aids the student in gaining strength and power for the climaxes and imagining that control necessary in delicate passages. These two points gained, any piece of music can be artistically interpreted through the development of imagination and histrionic power.

The conservatory will give monthly recitals by the pupils with classical and modern music, and one public recital at the close of the season with a program entirely devoted to Danish, Norwegian, Swedish and Finnish compositions.

The faculty of the New York Conservatory of Northern Music receives every Wednesday afternoon during February.

Rudolph Engberg's Successful Appearances.

Rudolph Engberg, the Chicago baritone, has appeared in and around Chicago with much success this season. Following are some excerpts from localities in which Mr. Engberg appeared recently:

Rudolph Engberg, baritone, appeared at the Normal auditorium last night as the third number in the Normal's Artists' entertainment course. Mr. Engberg has a beautiful voice of great range and sweetness, and the delightfully free and easy manner in which he rendered his selections in English, French, German and Swedish made the number one of the best heard in the city for some time.

Mr. Engberg divided his program into four groups following the opening number. The first group was composed of German selections, the second of English, the third of French and the fourth of Swedish. Mr. Engberg belongs to the school which believes that songs should be rendered in the language in which they were written, which, without a doubt, lends much to their beauty and effect.

The opening number on the program was Handel's "Where E'er You Walk," in English. This was followed by the German group, the most pleasing of which was Schubert's "Nacht und Traume." As an encore to the second group, which was composed of English numbers, Mr. Engberg sang a pretty song in his native tongue, Swedish. The most pleasing number in his French group was Weckerlin's "Chansons les Amours." Two of the English numbers which received strongest applause were "A Memory," by Park, and "I Know a Hill," by Whelpley.—Aberdeen Daily News.

Rudolph Engberg, the Chicago baritone, gave a song recital in the college auditorium last Monday evening to an appreciative audience. The recital was the second musical number on the college lecture course. The program consisted of four groups, sung in English, German, French and Swedish. The national coloring of the audience was clearly in evidence from the liberal applause given the Swedish group. Mr. Engberg's voice, though not phenomenally large, possesses a high degree of flexibility and a velvety smoothness, well adapted to lieder singing. His keen appreciation of the composer was displayed in his intelligent and artistic interpretation. In addition to the numbers, which by frequent appearance on the programs of song recital, Mr. Engberg



RUDOLPH ENGBERG,
Baritone.

introduced his audience to a number of recent compositions, which have never before been heard in Lindsborg.

The program was well built and left the impression of a climax. As it moved on the singer found increasing opportunity to reveal his real resources and his fine artistry. The liberal applause and frequent call for encores indicated that the numbers were well received by the hearers.—Lindsborg Post. (Advertisement.)

Fanning-Turpin in Rome.

Cecil Fanning, the American baritone, and his accompanist, H. B. Turpin, were due in Rome, Italy, on February 5.

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WITH THE SINGERS

An American musician who returned to his native land several months ago, after a long sojourn in Europe, declared he was not so optimistic over the boasted musical advancement in this country. "So far as I have been able to judge," said the artist, "I find New Yorkers far more concerned over singers or a combination of singers at the Metropolitan Opera House than they are over the works produced there. This excitement about personalities to the exclusion of the music is rather detrimental to healthy musical growth. In Germany and France, for instance, we are more interested in composers than in singers or pianists; at least so it has seemed to me after spending eight years between those two countries. Particularly in Germany and France, I found even many laymen far more

Ind., with the Apollo Club, of that city. Walter Anderson announces that he will have the exclusive direction of Miss Potter during the season of 1913-1914.

Madame Schumann-Heink is to be the star at the concert by the Mozart Society, at the Hotel Astor, Wednesday evening, February 19. The famous contralto sings at the Metropolitan Opera House next Sunday evening, February 16. She is also to sing with the Philharmonic Society at Carnegie Hall, New York, this month and will give her annual New York recital in the same hall.

Contraltos whose lot it is to sing the roles of old and cruel women in operas succeed sometimes in disguising their voices so completely that those who hear them every week are deceived. Several weeks ago, when "Königskinder" was sung at the Saturday matinee at the Metropolitan Opera House, Louise Homer was billed as the Witch; however, it was Lila Robeson who sang that role. There was not time to print new programs, and as no announcement of the change was made from the stage no one apparently was any the wiser. All the papers the next day stated that Madame Homer sang the role of the Witch, when she did not. Miss Robeson is one of the debutantes of the season.

Alma Gluck sang yesterday afternoon (Tuesday) at the musicale given at the residence of Mr. and Mrs. William K. Vanderbilt, 666 Fifth avenue, for the benefit of the Big Sisters' work carried on in the Children's Court.

Mrs. Stuyvesant Fish, Mrs. John Hays Hammond, Mrs. William de Haven, Mrs. Simon Baruch, Mrs. James M. Lawton, Mrs. George D. Pratt, Mrs. Julia H. Seymour, Mrs. Henry Villard, Mrs. Frederic Penfield, Mrs. George G. Heye, Mrs. Isaac Guggenheim, Mrs. Levi P. Morton, Mrs. F. E. Lewis, Mrs. Edward Chaffee, Jr., Mrs. Benjamin T. Thayer, and Helen Gould-Shepard were the patronesses of the Doll's Opera performance which the Misses Mixer gave at the Hotel Plaza, New York, Friday afternoon of week before last. Marie Aline Mixer, one of these two clever Philadelphia girls, has a rich, beautifully trained mezzo-contralto voice. The other Miss Mixer (Lillian B.) is a reader and impersonator. Their entertainments are interesting society women in Boston as well as in New York and Philadelphia.

E. Lucille Miller, the Pittsburgh soprano, will sail for Panama, February 21, and along with this news comes the announcement that Miss Miller will tour for five weeks in the tropical regions.

Stella de Mette, contralto, of the Metropolitan Opera Company; Florence Anderson Otis, soprano, and Giordano, the tenor, are to sing at the next Rubinstein matinee, February 15, in the Astor Gallery of the Waldorf-Astoria.

Not only here in New York, but in other cities, the music critics have united in reporting marked improvement in Frances Alda's singing. This prima donna's portrayals of Desdemona and Mimi at the Metropolitan this winter have revealed her voice in excellent condition and her singing far more refined and finished. Last night (Tuesday) Madame Alda appeared in joint recital at Carnegie Hall, New York, with Eugen Ysaye, the Belgian violinist, and Camille Decreux, the French pianist. Review next week.

A privileged friend was present when Julia Culp's thorough German maid was unpacking some of the Dutch lieder singer's trunks and boxes. For immaculate neatness nothing could surpass the condition of Culp's wardrobe and her musical scores. She has about forty evening gowns, each one carefully folded and enclosed in a white linen packet bound with turkey red and daintily initialed. Several sets of valuable furs, including one set of ermine and another of sable, are securely boxed and guarded against moths. Hats, too numerous to count, are arranged in special trunks. The lingerie of fine linen and real lace would delight the tastes of a princess. The songs and song books are all bound in leather; the arias and lieder sung with orchestra are separately bound, and all arranged so as to be found at a moment's notice whenever needed. All of this womanly neatness indicates that the singer has a well developed sense of order and that she is domestic. She is, in fact, so domestic that she commissioned her manager, Antonia Sawyer, to find her a furnished apartment, as she disliked to live in a big hotel.



SCHUMANN-HEINK.

concerned about compositions than about singers and pianists, and that, to me, indicated that the music life with these nations was normal and healthy."

On a recent Sunday afternoon in New York, while Alice Nielsen was singing songs by Charles Wakefield Cadman at Carnegie Hall, Evan Williams was singing songs by the same American composer in Aeolian Hall. As THE MUSICAL COURIER announced in its report of the concert where Miss Nielsen sang with John McCormack, the Irish tenor, Mr. Cadman played the accompaniments for the soprano. The New York American in its report of the joint recital at Carnegie Hall stated that Miss Nielsen "won all hearts by the way she interpreted the Cadman songs."

Composers seemingly have not the same affection for all their songs. Week before last, Philip Spooner, the young American tenor, sang "At Dawning," by Cadman, at a concert in Carnegie Hall, Pittsburgh, Pa., which is Cadman's home town. During Mr. Spooner's stay in Pittsburgh he happened to meet Mr. Cadman, and then the composer told him that "At Dawning" was one of the songs he himself (Cadman) no longer cared to hear singers sing. However, singers will continue to sing it, and together with "At Dawning" they are singing the other Cadman songs.

Julia Culp and Edmond Clement are the singers engaged for the mid-winter concert by the Rubinstein Club, at the Waldorf-Astoria, Tuesday evening, February 18. Franklin Holding, the young Maine violinist, is the other artist of the night.

Mildred Potter, who recently came back to New York from a brilliantly successful tour in the West, sang week before last for the Jersey City Woman's Club, and it was at this musicale where the rich voiced contralto had a triple encore after one of her songs. Besides her appearance with the Minneapolis Symphony Orchestra last month, Miss Potter sang with fine success in Fort Wayne,

The desired apartment was found in the shadow of Columbia University, where the occupants of the house are nearly all families of professors at the university. "That," said Madame Culp, "is the kind of atmosphere for me." Evidently the Dutch artist has nothing of the Bohemian about her, craving, as she does, refinement, quiet and absolute privacy, together with homelike surroundings. Madame Culp lives alone with her maid and housekeeper.

Mrs. C. Howard Royall's musicale at the Royall studio, 30 East Fifty-seventh street, took place yesterday (Tuesday) afternoon. This affair, postponed from last month on account of illness in Mrs. Royall's family, was attended by a number of women prominent in society. Josephine McCulloh sang. A report of the program will be published next week. Miss McCulloh sang in New Haven, Conn., January 24, at the home of Mrs. Alfred Trowbridge before a fashionable company of 150. Stanley Knight, a professor of music at Yale University, accompanied Miss McCulloh. January 27 Miss McCulloh sang for the University Club at Middletown, Conn. On February 19 this soprano is to sing in Washington, D. C., at the home of Mrs. Reyburn, wife of a former Mayor of Philadelphia. Mrs. Taft is expected as one of the guests that day. Miss McCulloh has other engagements ahead in fine homes of several cities during the remainder of Lent. Of Miss McCulloh's voice it is hard to speak without going into raptures. Her organ is a rich, round and full dramatic soprano, and it has been beautifully placed by Mrs. Royall.

The Richmond (Va.) Virginian, of January 17, 1913, reports a musicale in that city at which Sergei Klibansky, baritone, of New York, was one of the singers. Mrs. Charles Dana Gibson, soprano, was another who assisted at this affair, which was for the benefit of the Sheltering Arms Free Hospital, of Richmond. Mr. Klibansky's singing was highly praised in the review. The baritone sang "Wanderer's Nachtlied," by Schubert; a French song by De Lara; "Ein Schwan," by Grieg; Brahms' "Wiegenlied"; "Requiem," by Sidney Homer; "Until," by Sanderson; "Love on Tiptoe," by Hugo Kaun, and "Her Rose," by C. Whitney Coombs. Mrs. Gibson sang "J'ai pleuré en Reve," by Hue; an aria from "Le Roi D'Ys," by Lalo; "Psyche," by Paladille; "The Birth of Morn," by Leoni; a "Slumber Song," by H. C. Gilmore; "Bonnie Strathyre," arranged by Lawson, and "Awake," by Pelissier. Mrs. Gibson and Mr. Klibansky closed the musicale with "La ci darem," from "Don Giovanni" (Mozart). Helen K. Fillebrown was the assisting pianist. This concert, which greatly interested society in the Southern city, took place at the Hotel Jefferson.

Madame Sembrich closed her Pacific Coast tour at Vancouver, B. C., Saturday evening, February 8, and she now is on her way back East. The famous Polish soprano, with Pasquale Amato, and the Philadelphia Orchestra, are engaged to dedicate the new Municipal Auditorium in Springfield, Mass., Tuesday evening, February 18. Sembrich's tour is to continue for two months longer and on Tuesday afternoon, March 25, she will give another New York recital at Carnegie Hall.

Elena Gerhardt will sing a group of songs by Erich Wolff at her second New York recital, in Aeolian Hall, Tuesday afternoon, February 25. Mr. Wolff is touring with Miss Gerhardt. As accompanist he frequently divides honors with the singer.

Frederick Weld, the baritone (for many years soloist at St. Bartholomew's Protestant Episcopal Church, New York), is to present a very interesting list of songs at his coming New York recital, to take place in Aeolian Hall, Wednesday afternoon, February 26.

Some women of good taste become quite animated when they discuss the gowns worn by some of the celebrated singers this season. At her second recital in Carnegie Hall, New York, Tuesday afternoon of last week (it was Madame Butt's third appearance in the hall, having sung the first time with the Volpe Symphony Orchestra), Clara Butt wore a gown of soft white satin with bodice and pannier of sage green silk and a touch of coral at the corsage. It was a most artistic and becoming creation.

Marie Rappold, of the Metropolitan Opera Company, and David Bispham, the American baritone, sang at the Tuesday Salon, in the ballroom of the Ritz-Carlton, on the afternoon of February 4. Mr. Bispham recited to music Poe's "Raven," Longfellow's "Robert of Sicily," and gave a group of English songs. Madame Rappold sang "Clarchen's Lied" (Schubert), "Waldeinsamkeit" (Max Reger), "Zueignung" (Richard Strauss), "Ein Traum" (Grieg), "Vissi d'Arte" (Tosca), "Chère Nuit" (Bachelet), "Call Me No More" (Cadman), "Two Roses" (Hallett Gilberte), "Early Morning" (Graham Peel),

"Chanson Provencale" (Dell' Acqua). The Cadman song is the one which the American composer has dedicated to Madame Rappold. Harry F. Gilbert played for Mr. Bispham and William Janashek accompanied Madame Rappold. Madame Rappold wore a charming gown of mauve chiffon over silk of the same shade and the prima donna wore several ropes of rare pearls.

Thomas Farmer, the American baritone, has been engaged for Marie Rappold's Southern concert tour, which is to include recitals in Richmond, Va.; Lynchburg, Va.; Raleigh, N. C.; Hagerstown and Frederick, Md. The tour is to close at the Belasco Theater in Washington, D. C.

Henriette Wakefield, formerly of the Metropolitan Opera Company, is meeting with fine success on the tour with De Koven's "Robin Hood" company. Madame Wakefield is singing the role of Alan-a-Dale, which was created by the late Jessie Bartlett Davis.

Helene Maigille, the soprano and vocal teacher, has removed her New York studio from Aeolian Hall to Carnegie Hall. Madame Maigille receives applicants by written appointment only.

At least two of the tenors who were in Herbert Wilber Greene's class last summer at Brookfield Centre (where the Brookfield Summer School of Music is located) will be heard from within the next two or three years.

John McCormack, the Irish tenor, is to give his third New York recital at Carnegie Hall, Saturday evening, February 22 (Washington's Birthday).

EMMA L. TRAPPER.

Tribute to Florence Austin.

Fort Smith, Ark., February 2, 1913.

"I wish you could have heard Miss Florence Austin Saturday night. She played wonderfully. The Southwest has heard nothing like her since Musin himself was here



many years ago. She has everything that a great violinist should have, purity and depth of tone and a faultless technic, together with a grace of motion that is like a beautiful poem, playing every style of composition with the utmost ease and the most exquisite finish. America has reason to be proud of Miss Austin.

Sincerely yours,

WILLIAM N. BAILEY, JR.

Beatrice La Palme's Success in Quebec.

Beatrice la Palme, soprano of the Montreal Opera Company, sang in Quebec the last week in January with the company. The following translations are from criticisms in the French papers:

Madame La Palme was an ideal Marguerite. The audience could not help showing their sympathetic admiration. She played the part with the greatest perfection. Her diction is superb; her poses, gestures, everything contributed to the complete success. One cannot say in which part of the opera she excelled. Each time she won ovations and prolonged applause. It is difficult to come up to Madame La Palme as Marguerite—it certainly is impossible to surpass her.—Quebec Le Soleil, January 29, 1913.

Madame La Palme was an adorable Marguerite. We had heard her before in the part in Quebec with great success, but we think she surpassed herself last night. She sang her upper notes with a purity and strength which was extraordinary. She was tremendously applauded, especially after the "Jewel Song" and the final trio. French Canadians are truly proud of Beatrice La Palme.—Quebec L'Evenement, January 29, 1913. (Advertisement.)

Mabel Cordelia Lee Coming in May.

Mabel Cordelia Lee, the gifted young violinist, now on a tour of Russia, will come to America especially to appear at the eleventh annual May festival to take place in Aberdeen, South Dakota, in May. Miss Lee was born in Aberdeen, and has not been in her native town since she left for Europe, some years ago, to study under Leopold Auer, the famous violinist.

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New York**Helen von Doenhoff and the Opera School.**

Last week, one of Helen von Doenhoff's pupils brought her teacher a clipping from one of the New York papers which contained an interview with Jean de Reszke in which the famous tenor advocated the establishment of an opera school in America. After reading the clipping, Madame von Doenhoff asked every one present in her studio at the time to be seated and then this singer and teacher delivered a little talk during which she discussed the opera school she opened in New York 'way back in 1894, about the time she was thinking about leaving the operatic stage.

"Yes," continued Madame von Doenhoff, "I established an opera school in New York; we issued circulars and had the thing launched, but we could not go on with the project, as we lacked money. I fully agree with Mr. de Reszke; we do need an opera school in America; the institution should be located in New York, and we might later open branches in other cities. This is what I have been advocating for years, and more particularly during the past year in my interviews with THE MUSICAL COURIER. Until we have an opera school in this country our American singers will be obliged to struggle on to disadvantage. If we had such a school established every young man and young woman with a beautiful natural voice and talent would be sure to be developed into an artist and the matter of the debut would no longer be a subject for endless planning and too often intrigue.

"The kind of opera school which I have in mind would be equipped with a stage and all the necessary machinery for giving performances; we should invite the public, or allow the public to attend the performances at nominal fees; managers would be invited and so would the music critics. We should ask for full publicity of what goes on at the school; the institution would be national in scope and thus interest of the right kind would be focused upon it. Managers who need singers would soon learn that they could procure them by applying to the school. But, of course, until some philanthropist comes forward and donates the money we shall be compelled to talk about it."

A Singer and Her Valuable Dog.

Sadness has befallen two devoted "pals" because Fate has decreed that they should be parted just when they should be together.

The "pals" this calamity has overtaken are Maude Klotz, the noted young Brooklyn soprano, and her famous prize-winning English bulldog, "Leone Hazelwynn II," who value is said to be estimated by experts at more than \$3,000. Miss Klotz and "Sister," as she calls her pet, are inseparable companions, and "Sister" invariably occupies a rug under the piano during the young singer's practice

MAUDE KLOTZ,
Soprano.

hours, sits at her side when motoring, and very often has a place in the dressing room while her mistress is on the stage. "Sister" has won innumerable silver cups, trophies and medals in the important dog shows throughout the country, and, of course, has been entered for the coming Westminster Kennel Club show in Madison Square Garden, New York. The Westminster show this year takes place on February 19, 20, 21 and 22, and Miss Klotz was anticipating the pleasure she would have in proudly leading her pet in the show ring, when Wendell Heighton, manager of the Minneapolis Symphony Orchestra, wired G. Dexter Richardson, Miss Klotz's manager, and engaged her as soloist for the concert to be given by the orchestra in Washington, D. C., on February 20, and (without consulting "Sister" in the slightest particular)

Some one asked Madame von Doenhoff how the individual teachers of singing would feel about such a school; would it hinder their work?

"An opera school would encourage every first class teacher of singing to do better work and therefore such a school would not interfere with the private teacher at all. There are thousands of men and women studying singing in America who have no thought of a public life; the private teacher would continue to have such pupils—just as many such pupils as they have today; when we talk of an opera school we are thinking about young men and young women who are struggling for a career. Should a teacher happen to have such a pupil, that teacher will receive full credit for the work accomplished in case the pupil should be admitted to the school; it would be an advertisement for the teacher, too, if the pupil should prove to be well schooled. An opera school such as I have advocated would be on a great scale and therefore would require many teachers. I believe it would take more than one teacher to develop an artist. Some teachers are successful in developing voices; other teachers are better adapted for teaching diction, style, repertory, acting, etc."

Harriet Barclay, the soprano, who has studied with Madame von Doenhoff on and off for seven years, is filling a number of concert engagements this winter. This singer has recently obtained a church choir position that is proving of advantage to her. Madame Barclay possesses a voice of lovely lyric quality and because of its flexibility this singer is beginning to attract the notice of connoisseurs for the manner in which she sings the florid style of music, which is usually deemed the specialty of the coloratura soprano.

Madame von Doenhoff's New York studio is located at 1186 Madison avenue, corner of Eighty-seventh street. The Madison avenue cars pass the door and the Fifth avenue buses go within one short block of the house. Applicants are received only by appointment.

arranged a rehearsal for Miss Klotz with the orchestra in Philadelphia on February 19.

In the big dog shows English bulldogs are usually judged the first day, so, as Miss Klotz is to be away the first two days of the show, "Sister" will be led into the ring by a professional handler instead of her charming mistress. Her success will have to be telegraphed to Washington.

Falk's Stradivarius Violin.

Having to take care of a Stradivarius is no mean task in the opinion of Jules Falk, the well known violin virtuoso.

"It is not the large sum of money which this instrument represents that bothers me," says Falk; "it is the thought of having to play on another in case something should happen to it. Such a possibility sends cold shivers down my spine. First of all, there are sentimental reasons which attach me to the instrument. 'Strads' have their histories and associations, and mine seems to have more than any other. At times the thought of this is inspiration. Then, too, the superior tone qualities of this violin must be considered. While it is possible to find another which might have the same voice, as I call it, this could not be done without trying possibly thousands of instruments."

Falk's violin is the product of what is known as the "Golden Period" of Antonio Stradivarius' career, the grand models which are his masterpieces. The present owner carries a heavy insurance on the instrument to cover anything that could possibly happen to it. Such eminent artists and connoisseurs as Ysaye, George Hart, of London, have declared the violin to be one of the best they have ever examined. The incomparable Ysaye, who has played upon it, told Falk that it ranks with the finest examples of violin making that he has ever handled.

Success of a McLellan Artist.

Henriette Wakefield, formerly of the Metropolitan Opera Company, now singing the role of Alan-a-Dale with the company touring in DeKoven's "Robin Hood," has been much praised for her singing and acting. Madame Wakefield has studied recently with Eleanor McLellan in New York. The following newspaper extract refers to Madame Wakefield:

Henriette Wakefield, who alternates with Louise Le Baron as Alan A. Dale, sang the role last Thursday night, adding materially to the vocal strength of the production. Her rich contralto was especially effective in "The Legend of the Chimera," which was sung with all the color and melodious swing which give it much peculiar charm. She was a picture, too, in the white tights and doublet of the last act.—Milwaukee Sentinel. (Advertisement.)

Franz Egenieff, Lieder and Opera Singer.

Artists, equally at home on the operatic and concert stage, are quite the exception. Many singers brilliant in the interpretation of lied and oratorio are very widely separated from the operatic stage. There are many examples of this. Can any one imagine Ludwig Wüllner or Arthur Middleton singing in opera?

Franz Egenieff belongs to those lucky exceptions who are masters of both styles. On the concert platform he makes use of a refined taste which will permit of no concessions being made for the sake of effect. On the operatic stage he reminds one of the first and best of his profession, particularly of the Bulss and Reichman type. He is ever endeavoring to create new powerful figures, and seems to rejoice in the perfection of his performances. This singer possesses a beautifully rounded baritone, nobly trained. He is a pupil of Lilli Lehmann, Victor Maurel and Alfredo Cairati, the excellent pedagogue to whom he is indebted for the remarkable strengthening of his vocal chords, the latter master recently being often mentioned by the Berlin critics.

Egenieff commands a fine compass, but in all parts of the register he preserves a beautiful tone which has been worked up to the highest and finest pitch. His operatic creations are applauded as being first-class. His genius has given us finely defined portraits of Don Juan, Almaviva, Belcore in "Elisir D'Amore," the Count in "Wildschütz," the Vampyr; Malatesta in "Don Pasquale," Lothario, and the highly praised performance of the baritone transformation part in "Tales of Hoffmann." Further, his Nilakantha in "Lakme," the Prior in "Jongleur de Notre Dame," his Rudolfo in Leoncavallo's "Boheme," Cascard in "Zaza" and the most famous of all his creations, Scarpia in "Tosca." This list of parts should suffice to convince readers of the many-sidedness of his style and temperament. It is a privilege to see this magnificent artist on the stage, but he comes truly into his own on the concert platform. The critics have, over and over again, praised his interpretations of Schubert, Schumann and Brahms, and his perfect and beautiful style of lieder singing. He has invented his own style for the interpretation of Loewe and Hugo Wolf, two composers who are represented on every one of Egenieff's programs; and while at all times placing the greatest stress on the treatment of tone production, he really gives great thought to the interpretation of the poem itself, but he never allows his love for the words in any way to overrule the rendition of the melody. His legato, which equals that of the finest models of bel canto, always preserves the artist from making mistakes.

Of the personality of the artist it would be interesting to learn something of this man's life, the principal events of which would read like a sensational novel. His career is full of memorable events, full of ambitious struggles and fantastic journeys.

Egenieff, whose real title is Baron von Kleydorff, is the son of Prinz von Sayn-Wittgenstein-Berleburg; his mother was the Polish Countess Stefanska. The artist was educated in the country seat of the Prinz, on the banks of the Rhine, and when through with his university education he entered the Prussian army as a cavalry officer. While garrisoned at Darmstadt, he used his free time for painting in oil, and acquired a reputation, his pictures having been repeatedly exhibited in the salon in Berlin. His voice was really discovered on the parade ground, while taking his company through a severe drill. The strength and beauty of the tone caused one of his

soldiers who was a musician, to draw the attention of an opera director to the young lieutenant. In consequence, Egenieff began to take up music, studied for years, and has recently been engaged as first baritone at the comic opera conducted by Gregor, now at Vienna, and at the Berlin Royal Opera House. In between he did much traveling, spent a couple of Summers in Normandy, France, and guested as operatic star through the Balkans. His travels were really hunting expeditions, and he spent a full year in the interior of Abyssinia, and shows today



FRANZ EGENIEFF.

many of his trophies brought home from the different countries.

Baron von Kleydorff's connections have facilitated for the artist the entree to the highest social circles in Germany and France. His brothers occupy high positions in diplomatic and literary circles. His wife is a niece of Adolphus Busch, of St. Louis, known all over the civilized globe on account of his magnificent philanthropic works. He is related, on his mother's side, to the magnates of Poland and Russia, and closely related on his father's side with many of the princely and royal houses of Germany. It was thus natural that the artist should be heard at a great many courts; but it is to his credit that all the social distinction which has surrounded him has not in any way caused him to deviate from the strict path of his art, which he has made the aim of his life.

Egenieff is thirty-eight years old. His visit to America is being eagerly anticipated by many who have heard him sing in Europe.

Granville a Competent Judge.

It is well known among the musical fraternity that Charles M. Granville, the popular New York baritone, once made an attempt to change his voice to tenor, on account of the extreme ease with which he could sing high tones. It is a simple matter for a boy soprano or alto to change into a tenor or a baritone, because he is assisted by nature; but after a voice has been trained and developed along certain lines, it is sometimes questionable whether a tenor voice can be made into a baritone or a contralto into a soprano successfully. Mr. Granville has spent a number of years experimenting and has promised to formulate his ideas and experiences into a series of articles which will undoubtedly prove beneficial to all singers and afford interesting reading to the general music public.

One thing is certain, whatever benefits Mr. Granville secured from his experiments, his voice today is better than ever, more luscious in quality and certainly of remarkable range. Much of this development must have resulted from his work and studies, for it is apparent to all who have heard him that he has a grip upon and command of vocal technic that is surprising, and the ease with which he sings affords a delightful lesson. When one

hears singing of this caliber it only makes one wonder the more why all singers cannot sing well. Certainly he refutes the theory that bad singing is one of the necessary evils of the age.

Busy Month for Marie Kaiser.

Bookings for Marie Kaiser, the popular young soprano of New York, include:

February 8—Waldorf-Astoria Hotel, New York.
February 14—Orpheus Club, Paterson, N. J.
February 19—Choral Society, New Brunswick, N. J.
February 21—Orchestral Concert, Ridgewood, N. J.
February 23—Symphony Orchestra, Newburg, N. Y.
February 27—Miscellaneous Concert, New Haven, Conn.
February 28—"The Messiah," Stamford, Conn.

Lecture on "Louise."

Charpentier's opera "Louise" will be given in the form of a lecture by Kurt Schindler at Hotel Plaza, New York, on Friday morning, February 14. This study of the French composer's art, which will be illustrated by Mr. Schindler at the piano, is the fourth of the series of six lectures on music announced by the directors of the Schola Cantorum for this season.

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Becker's concerto is unquestionably above the average. The composer has a splendid technique and much temperament. —New York Evening Telegram.

He gave an excellent performance of the Waldstein sonata. There was poetic feeling in this and the other numbers. —New York Times.

A more complete apprehension of the composer's content of the Waldstein sonata has not been heard here for many a moon. —Boston Transcript.

Mr. Becker is a great technician and a thinking artist. —National Zeitung of Berlin.

A virtuoso equal to the highest demand. —Neueste Nachrichten, Munich.

Deep feeling pianists like Mr. Becker are rare. —Dresden Journal.

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ST. LOUIS

St. Louis, Mo., February 2, 1913.

The tenth concert of the St. Louis Symphony Society took place Saturday night, when the following program was presented:

Suite Symphonique for OrchestraChadwick
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Leopold Godowsky.
Overture to a Gascon Chivalric DramaMandl
Andante Spianato and PolonaiseChopin
Leopold Godowsky.

Max Zach has done noble service in the cause of the American composer. Every season he presents one or more works by native musicians at the regular symphony concerts and several at the popular concerts. And of all that he has given us since he took up the baton in St. Louis, none have exceeded in interest the "Suite Symphonique" by Chadwick. Mr. Chadwick's music represents the truly American spirit: optimism, virility, energy, magnetism. There are constantly heard little phrases which could not have been written by a foreigner. They "strike home" to the American. Occasionally there is a passage which sounds Scotch. There is nothing of the erotic Italian style, or of the "atmospheric" French style, or the pompous German style. The orchestration is rich and brilliant, but never muddy. The harmonies are quite "modern." But the spirit is for the most part American. This is the direction native music should take. Indian and negro characteristics are alien. They are interesting as experiments, but can only be regarded as such. After all our music must be a white man's music. Let it be the outpouring of the spirit of our own people, whether it be "popular" or "classic." Our composers will do well to follow along lines which George W. Chadwick has suggested in this suite. The other orchestral offering was a tour de force in instrumentation and in this respect was worthy the applause it received. Musically it left but slight impression. That much abused term, "artistry," certainly can be correctly applied to the extraordinary piano playing of Leopold Godowsky. Examine his work with microscopic inspection, it bears the severest scrutiny. Here we have supreme mastery over the keys. An almost superhuman technic has long been associated with the name of Godowsky. But this is by no means the only thing. Godowsky has the most subtle finesse in the shading of every phrase. Each detail is brought into relief and the listener wonders why he has not perceived these points before. And all is done with such consummate ease and such sureness of touch. Listening to such playing as this, the work of many other pianists seems, in comparison, almost amateurish. The Beethoven concerto was a continuous delight; the very apex of poetic classicism. The Chopin polonaise was also an exquisite performance, and of the two encores given, the second impromptu of Chopin will long be remembered for Godowsky's beautiful singing tone and the marvelous perfection of the filigree passage works.

At the Sunday afternoon popular concert of the St. Louis Symphony Orchestra, Blanche Herrick, contralto, was the soloist. Although Miss Herrick is yet but a young girl, she has a superb voice of power and quality, which has been splendidly trained by her instructor, Ethan Allen Taussig, the eminent vocal teacher. She has great promise for a brilliant future. Her selections were: "Ich wandle unter Blumen" (Eric Meyer-Helmund), "Irish Love Song" (Margaret Lang), "Eros" (Edvard Grieg).

Vera Schlueter, a pianist of unusual talent, gave a recital at Musical Art Hall, Tuesday evening. Miss Schlueter is a pupil of Fannie Bloomfield Zeisler and also studied for several years in Europe with the late Dr. Jedliczka. She played with much animation and color. Her reading of the Schumann "Faschingschwank" was especially effective, all of the contrasting moods being suitable to Miss Schlueter's style. The program was:

Tests from the Vienna Carnival (Faschingschwank).....Schumann
March of the Indian Phantoms and Chant of the Jesuit Priests, E. R. Kroeger
Etude (Au Ruissseau)Schuett
NocturneKrazyanowski
Gavotted'Albert
ValseChopin
BerceuseChopin
Prayer and Temple DanceGrieg

One of the most serious young musicians in St. Louis is Allan Bacon, who is now giving his second season of piano recitals. Mr. Bacon has been a pupil of Victor Ehling, one of the foremost piano teachers in this part of the country and an authority in musical matters. He has a style that is dignified, musicianly and sincere. His aim is to portray the hidden meaning of the composer rather than to dazzle by extraordinary technical display, and yet he has sufficient mechanism to meet all demands. Mr.

Bacon gave much pleasure to his audience. He was assisted by John W. Bohn, one of our best baritones, who is rapidly acquiring an excellent reputation. The program was as follows:

Sonata, F minorScarlatti-Tausig
PastoraleScarlatti-Tausig
Scherzo, op. 4Brahms
Air De Nilakantha (from Lakme)Delibes
Mr. Bohn.
Prelude and Sarabande (from suite Pour le Piano)Debussy
ErotikGrieg
Etude, F minorMendelssohn
AllerseelenStrauss
Sapphische OdeBrahms
Zigeuner-MelodienDvorak
Mr. Bohn.
Concerto, No. 1, A minorMacDowell

Walter Greene, baritone, gave a recital of songs Tuesday evening at the First Congregational Church, the event marking his debut as a professional singer. Mr. Greene will depart shortly for New York, where he will make his residence in the future. He was assisted by Madame Delledonne, harpist of the St. Louis Symphony Orchestra; Ellis Levy, violin; and Mrs. Clinton Elder at the piano. The program was:

InvictusHuhn
I Wept, BelovedHue
Time EnoughNevin
Walter Greene.
VillanelleChristiaan Kriens
BerceuseTor. Anlin
Serenade EspagnoleE. Levy
Ellis Levy.
Largo al Factotum Della CitaRossini
Mr. Greene.
A Christmas StoryHasselmans
Madame Delledonne.
PleadingElgar
EleanoreColeridge-Taylor
AllerseelenStrauss
Heimliche AufforderungStrauss
Mr. Greene.
Ave MariaSchubert-Wilhelmj
Etude de ConcertFranz Kneisel
Mr. Levy.
Amore VitaDelledonne
Mr. Greene.
(Harp accompaniment by Madame Delledonne.)
Danny DeeverDamrosch
Mr. Greene.

Mr. Greene's voice has in it a certain appealing quality which is most unusual. There is no question but that as a public singer he will make a very marked success. Personally he is a most attractive fellow, and this united to his exceptional musical gifts will surely win for him much distinction. He has the best wishes of a host of friends in St. Louis. His teacher, Clinton Elder, deserves great credit for his guidance of Mr. Greene's vocal training to real artistic achievement.

Arthur Davis, F. A. G. O. and F. R. C. O., gave the following program at his seventeenth organ recital at Christ Church Cathedral, Sunday night last:

Concert fantasia in B flatPeace
CantabileDemarest
ScherzoRousseau
Vocal Duet, Love Divine (Daughter of Jairus)Stainer
G. Brazier and Wallace Bassford.
Nocturnette (Moonlight)Edward d'Evry
Marche aux Flambeaux in B flatMeyerbeer

I. C. Eisenberg, organist of Tuscan Temple, gave the following interesting program at his recital last Sunday afternoon, in which he was assisted by Mrs. James L. Bowman, soprano:

Sonata in D minor, No. 4Guilmant
My StarSpross
VisionBibl
ElevationFaulkes
EpithalameMcMaster
A Bowl of RosesClarke
One Fine DayPuccini
MagnificatClaussmann

The Strassberger Conservatories give recitals on Monday, Wednesday and Thursday nights of the present week. These recitals are invariably presented to crowded houses, for the friends and followers of Clement Strassberger on the north and south sides of the city number legion.

A very strong women's chorus is the Kirkwood Choral Club, numbering forty-eight voices, under the direction of Mrs. Halsey C. Ives. Mrs. Ives is an enthusiast, full of strong musical feeling and capable of imparting it to others. She has done wonders for this club, and its concert last Saturday night showed the audience very marked progress over last year's work. Mrs. E. George Payne, soprano, was the soloist. Mrs. Payne came from Boston

three years ago, and has been successful here. She is soprano in the Unitarian Church of the Messiah and has filled a number of concert and recital engagements. Her teacher in Boston was Rose Stewart. Mrs. Payne owes her fine training mainly to Miss Stewart, and she has a charming natural quality of voice, far above the average. The program:

Waken! Waken! Day is Dawning Mackenzie
Kirkwood Choral Club.
Sandmännchen Brahms
Die Lorelei Liszt
Mrs. E. George Payne.
Morning Hymn Georg Henschel
Lullaby (from Jocelyn) Godard
Kirkwood Choral Club.
Si mes Vers Hahn
Molly Acushla Hascall
Sweetheart, Sigh No More Mauney
Remedee's Stream Hildenberg
The Stars in Heaven Rheinberger
Kirkwood Choral Club.
Cantata, The Death of Joan of Arc Bemberg
Mrs. E. George Payne and Kirkwood Choral Club.
E. R. KROEGER.

The New York School of Music and Arts.

The New York School of Music and Arts, Ralfe Leech Sterner, director, gave its 345th concert last Wednesday evening, February 5, at the Central Baptist Church, corner of Ninety-second street and Amsterdam avenue. The vocal pupils of Ralfe Leech Sterner, assisted by Harold A. Fix, pianist, of the faculty, and several of his pupils participated. The pupils all did well in their several selections, and a number of encores were demanded by the audience. Harold A. Fix played ballade, op. 23, Chopin, and "Caprice Espagnole," Moszkowski, in finished style. He should play more frequently in public, as he has a fine touch and smooth technic. An extra number, a trio, "Ti Prego, O Padre," by Nicolao, was sung by Miss Felker, Mr. Schwarz and Mr. Middelkoop. The accompaniments were well played by Helen Wolverton, of the faculty of the school.

The next concert will be given at the Waldorf-Astoria on Tuesday evening, February 18. The program of the above concert was as follows:

Duet, I Montecchi e Capuleti (Romeo and Juliet) Bellini
Eleanor Lois Fields and Pauline Elizabeth Yates.
(Pupils of Harold A. Fix.)
Herbst, op. 15, No. 3 Haile
Ecstasy Arditi
Lillian Amend Dove.
Die Zauber Flöte, O Isis und Osiris Mozart
William G. Schwarz.
Lo! Hear the Gentle Lark Henry R. Bishop
Rae Henriques Coelho.
March Militaire Schubert-Tausig
Pauline Elizabeth Yates.
L'Elisir d'amore, Una furtiva lagrima Donizetti
Joannis Middelkoop.
Love in Springtime Arditi
Arline Edgerton Felker.
Rhapsody Hongroise, No. 12 Liszt
Eleanor Lois Fields.
Cavalleria Rusticana, Drinking Song Mascagni
Frederick Maroc.
Dramatic impersonation, Gazelle and Swan.
May Sibyl Burstein.
Yesterday and Today Spröss
Belle Rudolph.
Unfearing Bruno Huhn
William G. Schwarz.
Duet, Una Notte a Venezia G. Lucantoni
Lillian Amend Dove and Joannis Middelkoop.
Ballade, op. 23 Chopin
Caprice espagnole Moszkowski
Harold A. Fix.

Henriette Michelson's Program.

Henriette Michelson, the pianist, is to give a recital today (Wednesday) at Aeolian Hall at three o'clock. Her program includes:

Sonata Schubert
Toccato and fugue Bach
Prelude, aria finale César Franck
Intermezzo Brahms
Capriccio Brahms
Impromptu Chopin
Ballad Chopin
Moths Florida
Gigue Florida
Etude Liszt
Etude in form de Valse Saint-Saëns

Bispham Honored with a Reception.

David Bispham, president of the Musicians' Club of New York, was honored with a reception at the club rooms last night (Tuesday). The reception committee included M. M. Hansford, Walter David, Grace L. Hornby and Mrs. J. Christopher Marks.

Ysaye-Malkin Concert in New York.

Eugen Ysaye, the Belgian violinist, and Manfred Malkin, pianist, will give a recital at Carnegie Hall, Sunday afternoon, February 16.

MME. HALLOCK

ANNA CASE

VAN YORX

BISPHAM

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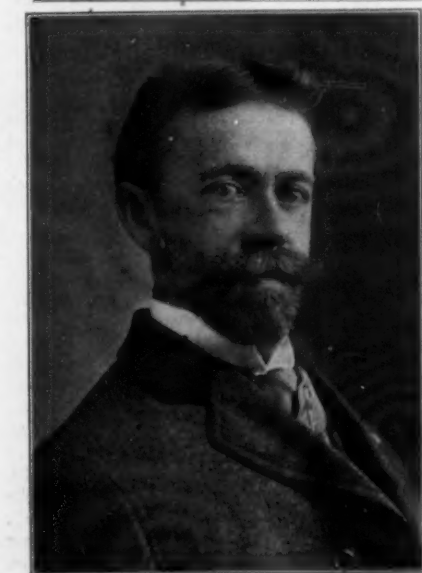


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GREATER NEW YORK

New York, February 10, 1913.

Seniors of the American Academy of Dramatic Arts and Empire Theater Dramatic School gave "The Pillars of Society," a play in four acts by Ibsen, February 6, at the Empire Theater. Edward F. Robinson deserves much praise for so ably sustaining the character of Consul Bernick. F. Eleanor Vliet was excellent in her part also, but the young actress must be careful concerning the use of her speaking voice, which becomes unmusical and unpleasant at times; it would, with careful training and use, be of a rich quality. Raymond Branley played his small part exquisitely. M. Vryling Putnam, Elsa Howard, Joseph Graham and Langdon Gillett all deserve special mention. The cast was as follows:

Consul Bernick	Edward G. Robinson
Olaf	Giles Low
Johan Tønnesen	Griffith Lusky
Hilmar Tønnesen	Langdon Gillett
Rector Rørhund	Samuel Lowett
Rummel	Donald Cameron
Vigeland	William Stief
Sandstad	Willard Webster
Kraft (the Consul's clerk)	Joseph H. Graham
Shipbuilder Aune	Raymond Branley
Mrs. Bernick	Ellen Langdon
Miss Martha Bernick (the Consul's sister)	M. Vryling Putnam
Miss Lona Hessel	F. Eleanor Vliet
Dina Dorf	Elsa Howard
Mrs. Rummel	Mary Keener
Mrs. Postmaster Holt	Ardelle Cleaves
Mrs. Doctor Lynge	Virginia Norden
Miss Rummel	Madeleine King
Miss Holt	Carree Clarke

Hans Kronold's annual cello recital attracted a good sized audience. For one thing, his tone has emotional appeal, and he is a thorough musician. The ordinary public may not know just what makes "a thorough musician"; nevertheless it feels a definite power, the quality of artistic thoroughness, which, whether expressed through music, marble, meter or paint, holds attention. Perhaps his own compositions received the most enthusiastic applause; his best tone came out in the "Ave Maria" and "Danse Espagnole" was much appreciated. Very effective was his playing of Faure's "Elegie." The audience heard a Russian dance, by Simon, with great interest, following it with an outburst of applause. The Mozart sonata gave the accompanist, Ivan Eisenberg, opportunity for dexterous playing. Mr. Kronold is to be thanked for his enterprise in presenting so much new music.

Adele Laeis Baldwin gave her third recital by artist students at her commodious studios, Carnegie Hall, January 25, the singer being Emma Skewis, solo contralto of the First Reformed Church of New Brunswick, N. J. Her numbers consisted of an aria from "Orfeo," by Gluck; songs by Schumann, Brahms, Lassen, César Franck, Clough-Leigher and others. Miss Skewis' voice is a contralto of beautiful quality, which she uses with skill and taste. Her diction in German, French, Italian and English was unusually distinct. This, however, is a universal characteristic of all the Baldwin pupils. Any one who has heard Mrs. Baldwin's richly modulated voice will understand the perfect pattern her pupils have. This diction has no nationality; it is cosmopolitan, and one who hears this particular Baldwin speech does not know whether it is that of an English, French or American woman. As a matter of fact, Mrs. Baldwin was born in France, educated in France, and lived much in England before making American her real home. From this experience she has brought intimate knowledge of the cultured speech of these countries, and superimposed upon it a beauty of accent which is altogether delightful. She is a leading professor of diction, representative of this specialty, known and admired as such.

Ten year old Sarah Alter, pianist, who has studied three years with Louis Miller, and Frieda Lubin Kaufman, mezzo-soprano, gave a combined recital at College Hall, on February 5, which attracted an enthusiastic audience. This was well merited, for the girl has unusual pianistic talent, and Madame Kaufman is an artistic singer. Little Miss Alter showed broad tone and clean cut execution in a toccata by Lachner and fantasia by Mozart. Her playing of Chopin's waltz, in D flat, was altogether charming, rhythmical and graceful. Her last number was Beethoven's concerto, in C major. Madame Kaufman's principal number was the aria from "Samson and Delilah," which she sang with good style, to the accompaniment of Mr. Miller. His next pupils' concert occurs in College Hall, February 25.

The young man named in the program reproduced below is the only son, six years young, of Geraldine Mor-

gan. Benjamin F. Roeder, Sr., is the father, manager of the Belasco interests:

Sunday Afternoon, February 2, 1913, at 5:30 o'clock
FIRST VIOLIN RECITAL
• And Only New York Appearance This Season of
BENJAMIN F. ROEDER, JR.
Geraldine Morgan Roeder at the Piano
For the benefit of the Roeder family, and to celebrate
Daddy's Forty-seventh Birthday, January 28, 1913.
Program:

1 Gavotte	Reinecke
2 a Liedchen	Reinecke
b Zur Gitarre	Reinecke
3 Lullaby	Strutt
4 Pastoral	Strutt
5 March	Strutt

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Marie Hulsmann, soprano, sings with much taste and expression and makes a beautiful appearance, which counts for so much on the concert stage. She possesses distinct enunciation, all of which combine to make enjoyable her singing of Hawley's "Sweetest Flower" and Tosti's "Serenata." The juvenile pianist, Helen, plays her accompaniments perfectly. Helen, Constance and Marie Hulsmann combined, give entire evenings of music.

Two thousand two hundred and eighty-six people crowded St. Paul's Chapel, Trinity Parish, January 28, by actual count of the ushers, to hear the cantata, "Gloria Domini," under the baton of the composer, T. Tertius Noble. The English organist and conductor returns to England March 1, following his tour of principal American cities and Canada. Everywhere he has been received with enthusiasm, the newspapers giving him columns of space in some instances. He returns with his family, April 10, and assumes the post of organist and choirmaster at St. Thomas' P. E. Episcopal Church, May 1. The new organ to be installed there is to be in accordance with his ideas, based on experience in leading English churches.

The following has been received:

MUSICIANS CLUB OF NEW YORK

62 WEST 45TH STREET

The House Committee of the Musicians Club invites you to attend a Reception to our President, Mr. David Bispham, on the evening of Tuesday, February 11th, from 9 to 11 o'clock, at the Musicians Club.

This Reception is for Members only.

M. M. HANFORD,	
WALTER DAVID,	
GRACE L. HORNBY,	
MRS. J. CHRISTOPHER MARKS,	Committee.

Music
Refreshments

Conrad Koschat, orchestra leader, has been engaged as musical director of the Regent Theater, 116th street and Seventh avenue, which opened Saturday, February 8. Mr. Koschat is a nephew of the composer, Thomas Koschat, studied law in Germany, but later gave it up for the study of music in Berlin. He has been prominent in musical affairs in Toronto. The Regent Theater, seating 2,000, will present the best music, and no vaudeville in connection with its performances. Mr. Koschat prepared an excellent program, including Beethoven's "Leonora" overture, Liszt's second rhapsody and Dvorák's "New World" symphony.

Clementine Tetedoux-Lusk, soprano; Belle Sigourney Schneelock, violinist, and Marie Carter, accompanist, are to be the artists at the next informal musicale of the Women's Philharmonic Society, Saturday, February 15, at four o'clock, in Studio 839, Carnegie Hall. A fine program, arranged by Mrs. Lusk, contains the names of such composers, as Mozart, Adolph Foerster, Cesar Cui, Rene de Boisdeffre, B. Godard and Louis Lombard.

Louis Arthur Russell, with the Memorial Choir of Newark, N. J., gave "The Messiah," Sunday evening, February 9, in the Peddie Memorial Church. The soloists were: Jessie Marshall, Beth Tregaskis, Samuel Craig and Ernest van Nalts, all from the Russell Carnegie Hall Studios. The Oratorio Society of Newark, also under Mr. Russell's direction, will sing Verdi's "Manzoni Requiem" in Krueger Auditorium, Wednesday evening, February 26.

Bertram Peacock, solo baritone of the Cathedral of St. John the Divine, sang songs, and two Kentucky girls, Polly Roberts and Betty Rubel, pianist and violinist, respectively, furnished the musical entertainment after the 335th dinner of the Hungry Club, given February 8, at Hotel Marseilles. Francis LeMone was guest of honor. On the coming

Saturday there will be a "Valentine Dinner," to which the members are asked to bring original rhymes, to be read aloud, so that the diners may guess the authorship. Elizabeth Guion Dormer, humorous monologist, and Charlotte Morse, violinist, will take part.

Robert J. Winterbottom's organ recital of February 12 is postponed to February 19, at Trinity Church, Broadway at Wall street, when the program printed in this column in the issue of February 5 will be played.

Mary Hissem de Moss, the soprano, has booked the following engagements: February 19, Augusta, Ga.; February 26, Newark, N. J., Verdi's "Requiem"; February 28, East Orange, N. J. Other engagements are pending definite settlement of details.

The dramatic department of the Ziegler Institute (William Brewer-Brown, the English authority on elocutionary culture) opened February 11. Owing to the many applications received it has been necessary to form two classes. Madame Ziegler, the director, has been giving several lectures with illustrations of tone work by her pupils. The Ziegler English Operatic Quartet gave the second act of "Martha" at the Ethical Culture School on one of the lecture evenings. Linnie Lucille Love sang Martha; Ida Marcella Cowen, Nancy; Charles S. Floyd, Lionel, and William Edward Johnson, Plunkett. The audience was most enthusiastic over the blending of these beautiful young voices. Linnie Lucille Love, lyric soprano, gave an Evening of Song at the home of Mrs. J. Hartley Manners. Charles S. Floyd, tenor, has returned from Saranac Lake, where he sang at several private musicales. Adelaide Burtis sang at the annual dinner of the Greene County Club at Hotel Astor. Marion E. Bertolet who comes twice a week from Philadelphia for lessons, has been reengaged for the third year as soloist at Christ's U. E. Church, Philadelphia. Tracy Budington, baritone, is singing in Los Angeles, Cal. He will return in a few months, and resume his lessons. The opera department has been busy with rehearsals of the "Magic Flute," coached by Hermann Spielter. On February 2 Linnie L. Love sang at a dinner party given by Laurette Taylor, the charming actress. Among the guests present were Mr. and Mrs. Loudon Charlton, Mr. and Mrs. John Corbin, William Collier, J. Hartley Manners and Robert Hilliard. Isa Macguire gave a number of piano selections. At Hyatt's Auditorium, Chappaqua, N. Y., on the evening of January 29, the Ziegler English Operatic Quartet gave a concert, which was a success in every way.

At Emma Thursby's sixth Friday afternoon musical reception the guest of honor was Minnie Tracey, of Paris, who kindly sang several beautiful selections, to the great delight of all present. Another treat was the singing, accompanied by the Irish harp, by Dorothy, Rosalind and Cynthia Fuller, of England, just returned to America for their second tour. They were warmly welcomed, and gave much pleasure. Francis Stetson Humphreys sang songs by Wolf, Schubert and Schumann, and two Thursby pupils charmed by their singing; they were Elsa and Anita Reed. Mrs. Jokichi Takamine poured tea.

Eleanor Douglas Wise, a former Thursby pupil, who has just returned after successful appearances abroad, is to be married on March 8, at the Cathedral in Baltimore, by Cardinal Gibbons, to the Duke de Richelieu, and Miss Thursby and her sister plan to attend. A breakfast at the Stratford Hotel will follow the ceremonial.

Elizabeth Kelso Patterson's musicale at her residence studio, February 6, was a great success. Celestine Burchell, soprano, pupil of Miss Patterson, sang four songs, showing good voice placement. Miss Burchell's voice has fine quality, and if she devotes herself to study she will certainly become a singer above the average. Charlotte Maloney, violinist, played three numbers, and was encored. She shows fine bowing and breadth of tone, and was a credit to her artist teacher, Miss Austin, who played the accompaniments.

Gottfried H. Federlein, concert organist, F. A. G. O., organist of the Ethical Culture Society, is to have an informal "get together" of local organists in the Assembly Rooms of the society, 2 West Sixty-fourth street, Monday evening, February 17. Organist E. A. Kraft, of Cleveland, will be a guest.

Mattie Sheridan announced "Songs of Long Ago" (a recital in costume), by Julia Hume, February 10, at Hotel Plaza, for a charitable object. Harp, flute, violin and piano, directed by Don Richardson, furnished accompaniments.

Madame Bell-Ranske and members of the new assembly issued invitations to their musicale, February 13, at 4 o'clock, when a program of compositions by Hans Kronold will be given. Mr. Kronold will play cello compositions, Florence Jefferson and Craig Campbell will

sing songs, and Ivan Eisenberg will play piano pieces by Kronold.

Madame Dambmann has issued invitations for a musicale at her residence-studio, the Calumet, 340 West Fifty seventh street, Saturday, February 15. Some of her professional pupils will sing.

Robert Stuart Pigott, reader and singer, and teacher of speaking and singing, has been kept busy. Three engagements on one day, an appearance following a dinner, and later the Democratic Club kept him on the go. Lent promises to be anything but a season of sackcloth and ashes for him.

Clara E. Thoms expects to arrive in New York ere long, bringing with her a talented artist pupil who will be heard in important clubs and privately. She is said to be beautiful, and the possessor of voice and brains.

Amy Titus Worthington, of Buffalo, is the subject of considerable space in the Evening Mail, quoting as follows:

One of the latest of the charming women in the public eye is Amy Titus Worthington, daughter of Judge Robert C. Titus of Buffalo, a descendant of one of the oldest American families. Theodore Presser of Philadelphia accepted three Scotch ballads of Mrs. Worthington's and will soon put them on the market. At present Mrs. Worthington is working on a musical sketch which will appear early in the New Year and gives great promise of an instantaneous success.

Asa Howard Geeding, the baritone, who was for some years in charge of choirs as soloist and director, in Braircliff Manor and Morristown, is living in Paris, where he is studying operatic roles. He was married shortly before resigning these positions to the organist of the Braircliff Manor church, daughter of a leading citizen, and enjoying an independent income.

Genevieve Church Smith, of Pasadena, Cal., sang a number of songs at a reception given in her honor by Theodora Ursula Irvine at her charming studio in Carnegie Hall a few Sundays ago. The guests were delighted with the rich and sympathetic quality of Miss Smith's voice and the clarity of the upper register. It was especially interesting to hear the Von Fielitz songs in her group, for she had studied them with the composer. This young soprano is a pupil of the late Pauline Viardot-Garcia and Madame Schoen-Rene, of Berlin. Miss Irvine gave a most scholarly and artistic reading of some of Browning's poems.

PHILHARMONIC SOCIETY CONCERT.

If it is permissible for a mere music critic to fall into a reverie there was surely an excuse for so doing at the Philharmonic concert in Carnegie Hall last Thursday evening, February 6. The present reviewer was carried back in imagination to the brilliant and bewitching Teresa Carreño as she appeared thirty years ago during her triumphant conquest of the concert audiences of the Old as well as the New World. Another picture came to his mind—that of the tone poet Grieg as he sat at his piano fashioning those mellow tones which he so well knew how to draw from the instrument.

On Thursday evening last the reviewer thought he heard again the temperament and technic of Carreño and the beautiful tone of Grieg as he listened to Germaine Schnitzer play the Grieg concerto. But whether his memory played him false or whether he was hypnotized by the art and personality of the pianist he cannot say. At any rate, it was a glorious performance of the work—coaxing, lingering, luscious in the slower melodies, passionate, emotional, compelling in the proper places, playful, and delicate at times too, as the high intelligence and judgment of the artist willed. The prolonged and vigorous applause after the first movement showed that the audience knew Germaine Schnitzer was an artist of unusual merit. Such playing did not demand fine discrimination on the part of the audience, for it was plain to everyone that the Grieg concerto had been expounded by a high priestess of the art.

After the Grieg concerto the "Romantic Suite" of Reger sounded rough and brutal at times, probably because the suite begins with a nocturne, which, being a slow and dreamy movement, challenges comparison with Grieg at his best. It was evident, however, that Reger is a composer of greater caliber than Grieg, whatever may be the musical merit in their respective works. Reger is a great musician whether the present generation likes his music or not.

To begin with, there are themes with character and distinction. In addition, Reger knows how to develop and treat his themes. He is a musical architect who can build an imposing tonal edifice with his melodic fragments. There is no contrapuntal maze he cannot thread and no orchestral complexity he cannot analyze. So far as the critic is concerned there is no weakness in Max Reger's work. When it is a question of likes and dislikes, with which criticism should have very little to do, each hearer must decide for himself. The student need

not hesitate to examine closely these works of Reger even if their newness repels him. For they are admirable examples of the best of modern technic.

The "Romantic Suite" consists of three movements of which the second, a scherzo, was the most pleasing, at the first hearing. The performance of the new work by the Philharmonic Orchestra showed very careful rehearsal. Conductor Stransky evidently considered the work worthy of the minutest analysis and study.

Schubert's orchestral masterpiece, the great C major symphony had the second part of the program all to itself, and was quite able to take care of itself, despite its age and the competition of all the ponderous and complicated novelties which have come and gone during the past eighty-five years. This symphony has been played before by the same orchestra under Josef Stransky's baton and does not call for further notice, particularly as the performance on this occasion was on a par with this conductor's usual interpretation. The complete program was as below:

Overture, Così fan tutte.....Mozart
Concerto for Piano, A minor, op. 16.....Grieg
Miss Schnitzer.
Romantic Suite (first performance in America)Max Reger
Symphony, C major, No. 7.....Schubert

Maud Powell in Honolulu.

Maud Powell, the famous violinist, who won such a tremendous success recently in Honolulu, the Hawaiian Islands capital, is now on her way East. Madame Powell



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has given several concerts on the Pacific Coast, including San Francisco, Portland, Seattle, Spokane, etc., and everywhere she has drawn large and enthusiastic audiences. Her success, both from an artistic and financial point of view, has been phenomenal this season.

While in Honolulu Madame Powell was feted and entertained by the hospitable citizens, whom she describes as



SURF CANOEING AT HONOLULU.

Duke Kahanamooke, world's champion swimmer, on the left; then Maud Powell, Mrs. Emory and Harold O. Smith.

the most music loving people she has ever met. They followed her to the steamer when she departed for home and made the gifted violinist promise that she would visit them again.

Julia Culp Sings with the New York Symphony.

Sunday afternoon of this week the New York Symphony Orchestra gave its eleventh subscription concert in Aeolian Hall. Julia Culp, the renowned lieder singer, and Cornelia Rider-Possart, pianist, were the soloists. It was Madame Culp's first appearance with the orchestra in New York. The singer once again disclosed her beautiful art and the audience had the joy of hearing her sing three Beethoven songs accompanied by the orchestra. These lieder were "Adelaide," "Freudvoll und Liedvoll" and "Die Trommel geruht." Madame Culp sang these songs at her second New York recital to piano accompaniment, but it was well worth while to hear them again with orchestra. Her voice was in lovely form Sunday, and the house rose to her with enthusiasm. Later in the concert Madame Culp sang beautifully four songs by Hugo Wolf, accompanied at the piano by Coenraad V. Bos. The Wolf lieder were "Verborgenheit," "Im dem Schatten meiner Locken," "Tretet ein hoher Krieger" and "Er Ist's." Madame Rider-Possart played the Mozart concerto, in B major, and played it admirably. The or-

chestral numbers for the afternoon were Haydn's "Military" symphony, Hugo Wolf's "Italian" serenade, and the finale from Rimsky-Korsakoff's Oriental suite, "Scheherazade."

After the concert, Madame Culp, her maid, her accompanist, and her manager, Antonia Sawyer, were hurried to the Grand Central Station to catch the 5.30 train for Boston. The singer gave her first Boston recital Monday afternoon of this week and then again she, with her maid, accompanist and manager were obliged to hasten back to New York for Mrs. Henry Villard's concert yesterday (Tuesday) afternoon, at the Waldorf-Astoria, for the benefit of the New York Diet Kitchen.

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Frances INGRAM

The gifted contralto, has met with much success during her engagement this season with the Montreal Opera Company. The following notices are taken from the Montreal press.

Miss Ingram displayed all the rich beauty of a fine contralto voice in the "Erl King" and "Ich Grolle Nicht," which were rendered with fine dramatic power.—Star.

Mademoiselle Ingram sang the part of Myrta and Albine in good style. One admires the quality of Mademoiselle Ingram's voice. It has both musical fitting and excellent timbre.—Star.

Mademoiselle Ingram as Nicklausse acted the part with dash and looked attractive in the male garb of the period, singing the music with charm.—Le Presse.

Mademoiselle Ingram after having sang "Mon coeur s'ouvre a ta voix" with much spirit and talent was received with a salvo of applause.—Le Canada.

FRANCES INGRAM, Contralto, Montreal Opera Company.

NATIONAL FEDERATION OF MUSICAL CLUBS.

The Cameron Musical Club of Cameron, Mo., sends a very interesting report of the anniversary meeting on the second Thursday in January. One of the best features of this meeting is the roll call, which is always the same on anniversary day: "What does the Cameron Musical Club mean to you?" The year brings something new in the club work which appeals to each member. This year a paper entitled "Is the Cameron Musical Club of Any Value to the Community?" by a nonresident, was read at the meeting, and the members were very much pleased with the commendation from an outsider. The club has spent much time and effort in the study of comparatively unknown compositions by well known composers, also the study of many composers whose compositions as well as themselves were unknown to the majority of the members. These works and composers' lives have been carefully studied and whenever possible performed. The result has been broader culture for members of the club and a very keen enjoyment of these same works when the opportunity came to hear a fine artist interpret them. The club members go to Kansas City, "their musical Mecca," whenever there is any special musical attraction. During January the club has been making a study of modern French composers, also a short review of modern Russian composers and their music. The president of the club reports that the work has been much benefited by correspondence with the N. F. M. C. officers and committees from whom she has received much inspiration and aid.

The first open meeting for the season of the Chaminade Club of Providence, R. I., took place on January 9, 1913, before a large and enthusiastic audience. The following program was rendered:

Paper, Current Musical Events.	Olive Emory Russell.
Prelude	MacDowell
Polonaise in A flat	Chopin
	Edith Gyllenberg.
The Winds Are Calling	Ronald
Venetian Song	Tosti
Spirit Flower	Campbell-Tipton
	Marian Mason.
Petite Suite	Cui
	Elizabeth Stanley.
Coolan Dhu	Leoni
Meisande in the Woods	Goetz
Spring	Steru
	Blanche Vedder.
Rhapsodie Hongroise, No. 6	Liszt
	Edith Gyllenberg.

January 31 the club will give a "musical tea," with Edith Bullard, of Boston, as soloist. The Rhode Island State Federation of Musical Clubs has continued its policy of giving illustrated analytical lectures before each important concert. It has also given a course of organ recitals, the programs being made up from one school of music at each concert. Both the lectures and recitals are free to the public and have been well attended.

The Rubinstein Club, of St. Louis, Mo., has recently held an election of officers with the following results: President, Mrs. Ottmar Moll; first vice president, Mrs. Frank Habig; second vice president, Adah Black Holt; corresponding secretary, Alice Rummeli; treasurer, Eva Murphy; federation secretary, Miss M. Teresa Finn; committee, Mrs. Carl J. Luyties, Mrs. Will K. Roth, Mrs. Byron Babbitt. The club will have one meeting in each month, beginning with January 22. The meetings will take place this year in Henneman Hall. The membership of this club is between thirty and fifty, which is the limit.

A piano lecture-recital by Edward Baxter Perry was given under the auspices of the Marcato Musical Club of Clarksburg, W. Va., on Monday evening, January 13, with the following program:

Sonata quasi una Fantasia (Moonlight), op. 27, No. 2.	Beethoven
Saint-Saens, Chorus of Dancing Dervishes	Beethoven
Etudes, op. 25, Nos. 1, 2 and 7, op. 10, No. 12.	Chopin
Aus Schoener Zeit	Heinrich Hofman
The Dryad	Jensen
Spanish Caprice	Moszkowski
Aeolienne	E. B. Perry
Ballad, Last Island	E. B. Perry
Program in charge of Mrs. Homer Williams.	

An artist recital by the Song Cycle Quartet, also under the auspices of the same club, took place on January 16, with the following program:

Song Cycle, In a Persian Garden	Liza Lehmann Quartet.
One Morn If I Remember Well, from Rigoletto	Verdi Quartet.
Concert etude, F sharp	MacDowell
	Miss Gould.
The Passage Bird's Farewell	Hildach
	Miss Beck and Mr. Keller.

Vilanelle	D'Aqua
	Mrs. Ginn.
Madrigal, Brightly Dawns Our Wedding Day, from Mikado,	Gilbert and Sullivan
Quartet.	

SONG CYCLE QUARTET.

Clara Barton Ginn, soprano; Alma Beck, contralto; George Keller, tenor; Stanley Baughmann, basso; Betty Gould, pianist.	
Program in charge of Mrs. William Harrington.	

The American Music and Art Society, of Denver, Col., had a regular meeting on Thursday evening, January 9, at the Albany Hotel. The program was almost entirely made up of selections from the works of Edward MacDowell. Preceding the program was the usual elaborate supper served to the club.

Sea Pieces	MacDowell
To the Sea. From a Wandering Iceberg.	
A. D. 1620. Starlight. Song. From the Depths.	
Nautilus.	
	Nelson Sprakling.
Songs	MacDowell
To a Wild Rose.	
The Swan Bent Low to the Lily.	
A Maid Sings Light.	
Deserted.	
Idyl.	

	Mary D. Taylor.
	At the piano, Mrs. John C. Wilcox.
Keltic Sonata	MacDowell
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Very Swift and Fierce.	
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	Frankie Nast.
	At the piano, Sara Reeves.

Part Songs	MacDowell
The Brook.	
Slumber Song.	
Barcarolle.	

	The Harmony Club.
	Hattie Louise Sims, director.
	At the piano, Mrs. James Gibb and Mrs. Frank Shepard.

The Saturday Music Circle, of New Orleans, had an unusually brilliant and interesting evening on January 4, with the following program:

Overture, Genoveva	Robert Schumann
Mrs. H. Kaufman, Mrs. C. Adler, Mrs. L. Levy, Miss C. Smith.	
Annie Laurie	Dudley Buck
Mrs. E. J. Marks, Mrs. H. Haas, Miss E. Niebergall.	
	Mrs. J. F. Balz.

Romance with variations	Edvard H. Grieg
Mrs. M. V. Westbrooks, Miss C. Streck.	
Suite for violin and piano	Edouard Schmitt
Mr. H. Wehrmann, Miss M. V. Moloney.	
The Birds that Sang in May	Anton Strelezki
Mrs. O. Neugass, Mrs. J. F. Balz.	
Theme of the Fishermidens	Mrs. Christian Schertz
Cantata, The Fishermidens	Henry Smart
Vocalists of the Saturday Music Circle.	
Mrs. F. W. Bott, vocal director; Miss C. Mayer, instrumental director; James Black, accompanist.	

The cantata of "The Fishermidens" had been looked forward to for some time with keen interest, and the vocal director, Mrs. Bott, was warmly congratulated upon the result of her labors.

The Pianists' Club, of Hope, Ark., was organized in 1900, federated with the N. F. M. C. in 1910 and with the A. F. W. C. in 1911. The object of the club is "the broadest musical culture and artistic development of its members, and to advance the interests of music in Hope." The qualifications for membership are a diploma from an estab-

lished school of music or a recommendation from a reputable piano teacher; all members must play the piano and have a knowledge of piano music. The club year consists of sixteen regular meetings, which begin with president's day, the first week in October. This meeting is always called by the retiring president and devoted to the installation of the new officers. The club work this year is in the domain of American music. In connection with the programs there are collateral readings and book reviews with the following text books: "History of American Music," by Elson; "Phases of Modern Music," by Gilman; "How to Listen to Music," by Krehbiel, and "What is Good Music?" by Henderson. The following list of programs shows the comprehensive plan of work: "American Folksong," "Earliest American Music," "Organ Recital," "The Orchestra in America," "Opera in America," "Song Recital," "American Women Pianists," "Piano Recital," "Ethelbert Nevin," "Piano Recital," "George W. Chadwick," "General View of American Music," "E. A. MacDowell" (two). At the piano recital on Thursday, January 23, the following program was given:

Romance	J. A. Paine
L'Irresistible	Charles Denée
	Mrs. R. M. Wilson.
Spring Song	Emil Liebling
	Mrs. O. A. Graves.
Reading, The Development of Technic	L. C. Elson
	Janet McRea.
The Butterfly	W. C. E. Seeboeck
	Lillian Carrigan.
Gondoliera	Henry Holden Huss
	Evelyn McRea.
Harlequin, op. 107, No. 2	Homer A. Bartlett
	Mrs. H. D. Alfrey.
	E. W. Rulon,
	Press Secretary.

Minnie Tracey's New York Recital.

Minnie Tracey, the American soprano, back in her native land after a long residence in Paris, presented herself in recital Thursday afternoon of last week, at Aeolian Hall, New York. In Europe, Miss Tracey is recognized as an artist whose intellectual equipment is as remarkable as her voice and talent as a singer in opera and concert. Her programs have interested musicians, who, as a rule, are little concerned in the career of singers. Miss Tracey was among the first, perhaps the first, singer to sing the songs of Sibelius, Sjögren and other modern composers of the Northern school.

In her New York recital last week, Miss Tracey introduced a number of these novelties on her program, which was varied to such an extent that almost every number proved of peculiar interest to the listeners. Miss Tracey's list for this day was as follows:

Malheureuse Iphigénie (Iphigénie en Tauride)	Gluck
Bist du bei Mir?	Bach
Phyllis (old English, eighteenth century)	Young
Mes Moutons (Menuet Chanté, eighteenth century)	Padre Martini
Air de Donna Anna (Don Giovanni)	Mozart
Les Cloches du Soir	César Franck
Villanelle	Berlioz
I Gave My Grief to Winter	Frances Wyman
(MS. dedicated to Minnie Tracey.)	

Volkslied	Sibelius
Herbstabend	Sibelius
In dem Schatten	Sjögren
Meine Locken	Sjögren
Sehnsucht	Strauss
Die Sterne	Schubert
Der Genesene auf die Hoffnung	Hugo Wolf
Das Verlassene Mädchen	Hugo Wolf
Schweremuth	Brahms
Niederrheinisches Volkslied	Brahms

It is most praiseworthy to find an American singer with such lofty ideals. Miss Tracey has aimed to avoid the conventional and her efforts are fully appreciated by the elect. The singer's voice is sweet and appealing in quality and her phrasing is a matter that aroused special gratitude among those who require guidance in their studies of art songs.

The singer showed ripened dramatic powers in such airs as the one from Gluck's "Iphigénie en Tauride" and Mozarts "Don Giovanni." Few singers have the vocal technic and the profound insight to interpret these classic numbers, but Miss Tracey delivered both with the finesse of the artist who has absorbed the inner meanings of the composers.

A first hearing never settles, or should not settle, the fate of any song, therefore perhaps a second hearing will disclose something in the Sibelius and Sjögren songs which did not seem apparent last Thursday afternoon. They are, to be sure, the compositions of men who have something to say, but these particular songs seemed tinged with monotony.

The manuscript song on Miss Tracey's program, "I Gave My Grief to Winter," which the composer dedicated to Miss Tracey, is a well written song and one that is worthy of the interest lavished upon it by the singer last week. The German lieder added greatly to the interest of the recital and were of course beautifully sung by Miss Tracey.

February Severn Musicales.

Tuesday evening, February 4, the usual monthly musicale at the Severn studios, 131 West Fifty-sixth street, New York, was held, the following program being presented:

Rondo for two pianos Mohr
Emma Sonnenburg, Mrs. Severn.

Soprano—
Hoffnung Reichart
Rosamonde Chaminade
Goodby Summer Lynes

Marguerite Higby.

Bass, Prologue from Pagliacci Leoncavallo
Robert S. Dalenz.

Soprano—
Out of the Dusky Night Leach
Cradle Song Aldrich
O Rose that Lay Upon Her Heart Salter
Hattie Sonthall.

Tenor, Siciliana Mascagni
Sam G. Martin.

Soprano, Gioja-Valse Meyer-Helmund
Mrs. Harry Clauss.

Piano, Les deux Alouettes Leschetizky
Emma Sonnenburg.

Soprano—
Tender Ties Delbruck
Ah! Love But a Day Gilberte
Mrs. Higby.

Bass—
The Songs I Sing To You Duffield
Singing of You Hawley
The Wind that Shakes the Barley Claassen
Mr. Dalenz.

Soprano—
One Year Ago DeKoven
My Dreams Tosti
Mrs. Clauss.

Soprano—
Melisande Goetz
Tired Hands Sanderson
Miss Sonthall.

Duet from Trovatore Verdi
Mrs. Clauss, Mr. Martin.

A large audience was present because of the announcement that several of Mrs. Severn's most proficient pupils would participate in the evening's offerings, and these were not disappointed. The program, as usual, was arranged with taste and skill and the various numbers judiciously selected, so as to afford all an opportunity to disclose the best in their art. As the program progressed and the versatility of the ladies and gentlemen who sang and played was disclosed, there were many present who could hardly realize that it was all the product of a single teacher. On this occasion Mr. Severn played the role of the silent partner, but was a prominent factor in the evening's entertainment on account of his well timed and witty remarks regarding the program numbers and their interpreters. Usually some of Mr. Severn's compositions are presented at these musicales, but the composer explained that, although Mr. Martin was programed to sing his song, "Her Cheek Is Like a Tinted Rose," he had found it too difficult, and therefore had substituted the aria from "Cavalleria Rusticana."

Of the works presented those by Mrs. Clauss, Miss Sonthall and Messrs. Dalenz and Martin are worthy of special mention. Mrs. Clauss is a professional soprano whose entire training has been under Mrs. Severn's direction. She disclosed a voice of pleasing quality and good range, and interpreted her songs with charm and ability. Miss Sonthall also reflected great credit upon her teacher and won the hearty approval of all present. Mr. Dalenz, of East Orange, N. J., made an excellent impression with his three songs, but his best work was done in the familiar "Prologue," into which he infused a great deal of energy, power and passion. Mr. Martin, as at former musicales, proved a delight because good tenors are so few. The duet with Mrs. Clauss was a fitting finale to a well delivered program. The customary collation was served after the music.

Schelling Program.

For his third New York recital, at Carnegie Hall, Saturday afternoon, February 15, Ernest Schelling will play the following program:

Fantasia, op. 17 Schumann
Sonata, op. 37 (Appassionata) Beethoven
Preludes, Nos. 1, 8, 7, 23, 24 Chopin
Nocturne, op. 27, No. 2 Chopin
Scherzo, C sharp minor Chopin
Fatalisme Schelling
Au chateau de Wiligrad Schelling
Legende Paderewski
Serenade (Hark, Hark, the Lark) Schubert-Liszt
Liebestod, from Tristan and Isolde Wagner-Liszt

Schumann-Heink at the Metropolitan.

As has been announced in THE MUSICAL COURIER Madame Schumann-Heink is to be a special feature of the concert at the Metropolitan Opera House Sunday evening, February 16. The famous contralto will sing an aria from "Samson and Delilah" in the first half of the concert, and in the second part she will sing songs in German and English.

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CHICAGO

Chicago, Ill., February 8, 1913.

Three concerts took place last Sunday afternoon. At the Studebaker Theater Ernest Schelling, the noted pianist, played his program magnificently. At Orchestra Hall Leopold Godowsky electrified a large audience by his stupendous virtuosity. The Chicago Grand Opera Company gave a concert at the Auditorium, which enlisted the services of Helen Stanley, Julia Claussen, Georges Mascall, Leon Campagnolia and Leon Sametini. Efreim Zimbalist was booked to appear, but for some unexpected reason, did not play, his place being taken by Mr. Sametini, the new resident violinist, who also had the honor of replacing Mischa Elman as soloist with the Theodore Thomas Orchestra at one of its regular pair of concerts during January, when Elman became suddenly ill.

The seventeenth pair of concerts by the Theodore Thomas Orchestra, on Friday afternoon, February 7, and Saturday evening, February 8, brought forth Tina Lerner as soloist. The beautiful Russian pianist made her bow to the Thomas Orchestra audience with the Tchaikowsky concerto, No. 1, in B flat minor. Nature has been very kind to Miss Lerner, as it has endowed her with a classical

face, dreamy eyes and an angelic smile. Added to this she is a remarkable pianist and delighted her hearers by her sane interpretation of the buoyant concerto. Miss Lerner's success with the generally frigid Friday afternoon audience was spontaneous. After each movement the soloist was acclaimed and at the conclusion of the concerto an avalanche of applause recalled the artist time after time to the platform, but modestly, yet with certainty, Miss Lerner declined to play an encore. Still the audience insisted, yet Miss Lerner refused to acquiesce to the demand of her hearers, and right she was, as the number afforded sufficient opportunity to find in Miss Lerner one of the best feminine pianists who has ever graced our stage of classical music. Her runs were clean cut; her octave playing was stupendous in velocity and accuracy, her playing was virile, and she evoked from the piano a tone of beautiful quality, and this was especially noticeable in the Andantino Semplice. A recital by this young Russian pianist in Chicago should be arranged, and most likely many of those who were present at her local debut with the Thomas Orchestra would welcome a return engagement. The overture to "Prince Igor," by Borodin, opened the program and the Tchaikowsky "Marche Slav," op. 31, concluded the concert. The Rachmaninow symphony, No. 2, in E minor, was the backbone of the orchestral numbers. It was well played, though, for some unknown reason the second violin department sounded weak to one seated in the first balcony, yet the ensemble was perhaps one of the best heard in any number this season by the Thomas Orchestra under the leadership of Frederick Stock. Needless to say, the program was entirely made up of numbers by Russian composers.

Saturday evening, February 8, at the Little Theater in the Fine Arts Building, a piano recital was given by Etta Cheney Millar, pupil of Georgia Kober, president of the Sherwood School. The pianist was assisted by Charles Cholfield, basso, who sang among other things, "Charity," by James G. MacDermid, the Chicago composer.

Nadine Lewis, soprano, again was heard at the Bergey Friday afternoon reception recitals and deepened the good impression produced after her first hearing. Mrs. Lewis used to be a violinist, but changed her profession at the suggestion of Mr. Bergey, with whom she has been studying on and off for several years. She left Chicago this week to return to her home in Cleveland, and upon her return to Chicago next season will probably be heard more extensively in recital and concert and will at that time again continue her studies under Theodore S. Bergey's tutelage.

This morning (February 8) the orchestra of the Chicago Musical College gave a concert. The different numbers were conducted by pupils. The classes in conducting are under the instruction of Carl Reckzeh, director of the college orchestra. Members of these classes are given a comprehensive course in conducting,

including practical experience with a full orchestra. Those who appeared at the conductor's desk on this occasion were: Elliot Fouser, who directed the Weber overture to "Euryanthe"; Sol Alberti, who fought with the Mendelssohn symphony, op. 56, in A minor, and Isaac van Grove, who conducted the overture of "Phedre," by Massenet. Besides the pupil conductors who appeared, Annette Waxman played the Chaminade concertstück with orchestral accompaniment. This young student comes from the class of Maurice Rosenfeld, the well known critic and piano pedagogue, and she did justice to her teacher.

Another concert which was announced to take place on Sunday will be cancelled, this time at Orchestra Hall, where tomorrow afternoon, Sunday, February 9, a joint recital by Clara Butt and Kennerley Rumford was to have taken place, under the direction of Wessels & Voegeli. It is stated that the recital was cancelled on account of Madame Butt's illness.

Oscar Hatch Hawley, the busy manager of the Cincinnati Symphony Orchestra, was a visitor at this office last Saturday afternoon, February 8.

Last Monday evening, February 3, Rachel Bussey Kinsolving presented in recital Harriet Ware, the noted American composer, and John Barnes Wells, tenor. The program in its entirety follows:

Weil' ich wie einstmals allein Tchaikowsky
Zueignung Strauss
Darf des Falken Schwingen Dvorak
Compositions by Harriet Ware.
The composer at the piano.
Joy of the Morning Poem by Edwin Markham
Persian Serenade Poem by Bayard Taylor
Wind and Lyre Poem by Edwin Markham
Recitative and romanza from cantata Sir Oluf,
Poem by Cecil Fanning
Song of the Sea (tone poem for the piano).
The Cross Poem by Edwin Markham
Hindu Slumber Song Poem by Sarojini Naidu
'Tis Spring Poem by Montrose Moses
Boat Song Poem by Montrose Moses
Mammy's Song Poem by Laura Spencer Porter
Song cycle for two voices.
A Day in Arcady Lyrics by Joseph I. C. Clarke
Spring Morning.
The Seas of Noon.
Good Night.

Friday evening, February 7, at the Little Theater in the Fine Arts Building, Viola Cole presented Margaret McIlroy in a piano recital. The pianist was assisted by Gertrude Cole, soprano.

Wayne Anton Blaaker, violinist, will make his Chicago debut at the Whitney Opera House on Saturday evening, February 22.

Attilio Parelli, composer and conductor of the Chicago-Philadelphia Opera Company, will conduct the opera and concerts at Ravinia Park, beginning July 28 and continuing for a period of six weeks.

The second complimentary piano recital by Emil Liebling will be given on Sunday afternoon, February 9, at Kimball Hall. The program will be made up of compositions by Mr. Liebling. The program in its entirety follows:

Gavotte Moderne, op. 11.
Romance Poetique, op. 20.
Romance Dramatique, op. 21.
Valse Poetique, op. 31.
Serenade, op. 34, No. 1.
Spring Song, op. 33.
Albumblatt, op. 18.
Canzonetta, op. 26.
Lolita, op. 39.
Scherzo, op. 40.
Menuetto Scherzoso, op. 28.
Cradle Song, op. 23.
Mazurka de Concert, op. 28.
The following are unpublished:
Etude and Gavotte in A minor.
Moment Musical.
Under the Magnolias.
Carmencita. A Spanish caprice.
Prelude in G sharp minor.
An Easter Idyl.
Three transcriptions:
At the Spring (for two pianos, four hands) Joseffy-Liebling
Solo part by Mrs. A. J. Willis.
Etude, op. 10, No. 2 (for two pianos, four hands) Chopin-Liebling
Solo part by Christine Nielsen.
Humoreske Dvorak-Liebling
Kimball Grand Pianos Used.

On Saturday evening, February 1, at the Whitney Opera House, Mabel Riegelman, soprano of the Chicago-Philadelphia Opera Company made her debut as recitalist under the management of the Briggs Musical Bureau. A large and fashionable audience was present and showed its pleasure by demanding several encores from the gifted singer. Miss Riegelman probably will be heard this

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summer in Chicago during the season of opera at Ravinia Park.

Marion Green, the Chicago basso, made a big hit in Elkhart, Ind., as can readily be seen by the following laudatory criticisms:

Marion Green easily sustained his reputation as one of the first concert artists in America. With an easy manner, conscious of his powers, but not egotistic, Mr. Green sings directly to the hearts of his audience. His voice is one of the finest baritone timbre, with magnificent virility, yet with a mellow, tender quality. Few singers of the present day are blessed with such splendid vocal equipment. Then he uses it with consummate art. His interpretations ring with sincerity and truth that are convincing. Mr. Green generously added two songs as encores.—M. B. G., in Elkhart Review, January 30, 1913.

Marion Green, basso cantante, who is known to Elkhart music lovers through his appearance in "The Seasons," presented by the Elkhart Choral Society two years ago, won new friends. The beauty of his voice is almost without equal, and the program selected showed him equally at home in the tender sweetness of the berceuse from "Louise," the rollicking mirth of the "Drinking Song" from "Paolo and Francesca," or the touching pathos of the "Banjo Song." Mr. Green's voice is remarkable for the liquid purity of the high tones, and also for the volume of the low tones, with no apparent effort in the "Jester Song." In "Tyme of Olde" he was able to make the Auditorium ring with the full power of his voice, shading almost immediately to the merest whisper of a tone. His final selections included three songs which required the utmost technic in their rendition.—Elkhart Truth, January 30, 1913.

The next concert of the Amateur Musical Club will be given in the Assembly Room, Fine Arts Building, Monday, February 10, at 2.30 p. m. The program, arranged by Mrs. Clayton F. Summy and Mrs. Harry Lee Williams, follows:

A Welsh Song	John Thomas
Harpe Eolienne	Felix Godefroid
Edith Clyde	
Es duftet lind	Georg Schumann
Les Cigales	Chabrier
Gypsy Song	Merle Kirkman
Love in Spring	Felix Borowski
Naomi Nator	
Nenia, op. 18	Sgambati
Br'er Rabbit	MacDowell
Ballade in D flat	Liszt
Harriet Porter Dietrich	
Fussreise	Hugo Wolf
Wie viele zeit verlor ich	Hugo Wolf
Und willst du deinen Liebsten	Hugo Wolf
Der Freund	Hugo Wolf
Hazel Huntley	
Landliches Lied	Schumann
Herbstlied	Schumann
Miss Nator and Miss Huntley	
Accompanists, Lina Mae Haines and Susie B. Ford	

On Thursday evening, January 30, Celene Loveland, pianist, and Alice Eversman, soprano, of the Chicago-Philadelphia Opera Company, appeared at the Woman's Club Hall, Wilmette, Ill., in the following program:

Fantasia, C minor	Mozart
Kreiseriana, No. 3	Schumann
Nocturne, op. 55, No. 2	Chopin
Waltz, op. 34, No. 1	Chopin
Celene Loveland	
Aria from Manon Lescaut	Puccini
Kaysage	Rinaldo Hahn
Traum durch die Dämmerung	Richard Strauss
Heimliche Aufforderung	Richard Strauss
Alice Eversman	
Prelude (for left hand alone)	Scriabine
Marche Fantastique, op. 10	R. Ganz
Liebestraum No. 3	Liszt
Rigoletto Paraphrase	Verdi-Liszt
Celene Loveland	
Joy of the Morning	Harriet Ware
Twilight	Walter Morse Rummel
Good-night, Sweet Dreams	Brischoff
Alice Eversman	

Miss Loveland proved to be well equipped technically and temperamentally, and her playing greatly pleased the audience, who recalled her several times at the end of each group.

It is announced that Cornelius Van Vliet, the Dutch cellist, will be the soloist at the Chicago concert of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, at Orchestra Hall, Thursday evening, February 27, under the management of Carl D. Kinsey. The entire orchestra of eighty-five players will be brought to Chicago for this engagement, and, as heretofore, a capacity audience may be expected to greet this great organization. The complete program will be announced shortly.

A song program of unusual interest was given in the MacBurney studios, Fine Arts Building, Monday evening, February 3, by Margaret Lester, soprano; Vern Burnham, baritone, and William Lester, accompanist. The former was heard in two groups of songs—the first comprising two lieder by Hugo Wolf, the "Romance" of Debussy and "O Beaux rêves évanoui," from Saint-Saëns' "Etienne Marcel." Her final group consisted of five most interesting and intrinsically valuable songs by William Lester. In all these numbers the singer displayed to good advantage a voice of exquisite quality, rare poise and ease of management, and interpretative powers of no mean order.

Worthy of note, too, was her crispness of enunciation. Mr. Burnham appeared in three groups of songs, ranging from Handel and Pergolesi through Schubert, Grieg and Strauss, to modern American composers such as Meagley and Grant-Schaeffer. The soloist is endowed with a large voice of luscious timbre and roundness and he also possesses sufficient technical equipment to make the most of his natural gifts. That war horse for baritones, "Hear Me, Ye Winds and Waves," by Handel, was a noteworthy exposition of finished vocalism; "Zueignung," by Strauss, served as a medium for a fine exhibition of climax building, while "She Rested by the Broken Brook," by Cole-ridge-Taylor, was a beautiful example of mezzo voce control and tone coloring. As always, the accompaniments of William Lester were living commentaries on the achievements of the soloists; he is a true interpreter of the composer.

Heniot Levy, of the American Conservatory faculty, appeared in recital in the following cities during the past January 8; Minneapolis, Minn., January 12 (symphony orchestra); Aberdeen, S. D., January 14; Vermillion, S. D., January 15; Wahoo, Neb., January 17, and Dubuque, Ia., January 19.

Sibyl Sammis MacDermid appeared last week at an orchestral concert at Battle Creek, Mich., and with the

hardt will be Erich Wolff, the well known Berlin composer and pianist.

The second of a series of three lecture-song recitals given to the public by Edward Clarke will take place at Kimball Hall, Saturday afternoon, February 15. The program will be as follows:

FRENCH SONGS.

Chanson de Florian	Godard
O Si Les Fleurs	Massenet
Ouvre tes Yeux Bleus	Massenet
Viatique	Chaminade
Chant Hindou	Bemberg
Marine	Lalo
Le Secret	Faure
Le Voyageur	Faure
Extase	Duparc
Chanson Triste	Duparc
Mandoline	Debussy
D'une Prison	Hahn
Mai	Hahn

At piano, Mrs. Allen Spencer.

A program of Italian operas was presented by Mrs. Hanna Butler at the tea of the Chicago Drama Circle, in Hotel La Salle, Wednesday afternoon, February 5. Mrs. Butler was in excellent voice and won much success with the large audience, composed of the elite of Chicago society. Mrs. Butler's offerings were the polonaise from "Mignon," aria, "Depuis le Jour" from "Louise," and the mirror scene from "Thais."

Roland Foster, secretary and manager for Clara Butt and Kennerly Rumford, was among the visitors to THE MUSICAL COURIER's office last week.

Marcella Sembrich will make her only Chicago appearance in song recital at Orchestra Hall, Sunday afternoon, February 23, under the direction of F. Wight Neumann. Frank La Forge will be the accompanist.

John Rankl, bass-baritone, assisted by Minnie Cedar-green, violinist, and Grace Grove, accompanist, will give a recital in the MacBurney studios Monday evening, February 10. Following is the program in detail:

Carl Loewe: The Man and His Works	Mr. Rankl.
Ave Maria	Schubert-Wilhelmj
Caprice Viennois	Kreisler
Miss Cedargreen	
Die Uhr	Loewe
Heinrich der Vogler	Loewe
Erkkoenig	Loewe
Mr. Rankl	
Archibald Douglas	Loewe
Mr. Rankl	
Das Erkennen	Loewe
Prinz Eugen	Loewe
Der Noeck	Loewe
Mr. Rankl	
Tom der Reimer	Loewe
Edward	Loewe
Mr. Rankl	

The Paulist Choristers, Father William J. Finn, musical director, will give their second concert at the Studebaker Theater, Sunday afternoon, March 9, under the direction of F. Wight Neumann. At their last concert hundreds of people were turned away, unable to secure tickets.

A children's program will be given under the direction of Louise Robyn, of the American Conservatory, at Kimball Hall, Saturday afternoon, February 8.

RENE DEVRIES.

Bonci's Recital Program.

Saturday evening, February 15, Alessandro Bonci will give his only New York concert this season at Aeolian Hall. He will be assisted by Martina Zatella, coloratura soprano, and Wahnda Segré, violinist, in the following program:

Come Down, Laughing Streamlet	Spross
Dearest	Homer
The Star	Rogers
Martina Zatella	
Cielo e mar, from La Gioconda	Ponchielli
Alessandro Bonci	
Adagio second concerto	Vieuxtemps
Zapatesito	Sarasate
Wanda Segré	
Zeffiretti lusinghieri	Mozart
Un verde praticello	Wolf-Ferrari
Mimi Pinson la biondinetta	Leoncavallo
Martina Zatella	
Grand duo from last act of Martha	Flotow
Martina Zatella and Alessandro Bonci	
Voce e notte	De Curtis
Occhi turchini	Denza
Barcarola	Rossini
Alessandro Bonci	
Grand air from La Traviata	Verdi
Martina Zatella	
Perpetuum mobile	Ries
Aria (1600)	Tenaglia
La ridda dei folletti	Bazzini
Wanda Segré	
Duet from L'Elisir d'amore	Donizetti
Martina Zatella and Alessandro Bonci	
Che gelida manina, from La Bohème	Puccini
Alessandro Bonci	

Bori and Clement Close Hawkesworth Musicales.

Mrs. R. W. Hawkesworth, the charming and resourceful gentlewoman, who has inaugurated a chain of costume musicales under fashionable auspices in several cities,



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LUCREZIA BORI

closed her second series for New York at the Hotel Plaza, Thursday morning of last week—second series for

this season. Mrs. Hawkesworth entitles her concerts "Chansons en Crinoline," as scenes from the operas in costume with appropriate stage settings have been features of her entertainments. Edmond Clement, who sang at one of the musicales in the first series in December, appeared again last Thursday morning in conjunction with Lucrezia Bori, the young soprano of the Metropolitan Opera Company, and for good measure Mrs. Hawkesworth again presented the wonderful Spanish dancers, the Cansinos, whom she was the first to introduce to this country.

A full orchestra assisted, with Henri Conrad as conductor and Maurice la Farge at the piano.

Miss Bori and Mr. Clement, in costume, gave first an excerpt from the last act of "Les Contes d'Hoffmann," the tenor appearing as the dreamy poet and the soprano as Antonia, the role which she sings in the performances at the Metropolitan Opera House. Before the singers appeared to go through their part the orchestra played the barcarolle from the Offenbach opera, and the singers sang the duet behind the scenes. Then they made their appearance in the proper order as indicated in the regular performances of the opera and both delighted by their singing and the manner in which they played this fascinating scene.

The Cansinos danced a tarantella with all the characteristic figures and whirl and it proved a very effective and alluring feature. This brother and sister are young, both in their 'teens; Elisa Cansinos does not look over sixteen.

No. 3 of the program included selections from "Romeo and Juliet" (Gounod), Miss Bori first singing the waltz and then followed the lovely duet and balcony scene. The voices of the singers were heard to beautiful advantage in these excerpts, wearing the correct costumes and in the entire treatment, the artists adhered to the refined Gounod style as well as the classic Shakespearean tradition.

A Moorish dance, executed alone by Miss Cansino,

closed the entertainment. Mrs. Hawkesworth's musicales in New York were given under the patronage of Mrs. Henry A. Alexander, Mrs. John W. Alexander, Mrs. John R. Drexel, Mrs. Stuyvesant Fish, Mrs. Charles Dana Gibson, Mrs. Edwin Gould, Mrs. Ben Ali Haggin, Mrs. William P. Hamilton, Mrs. J. Horace Harding, Mrs. Arthur Curtiss James, Mrs. Walter James, Mrs. Seth Low, Mrs. Ludlow, Mrs. John J. Mason, Mrs. Stanley Mortimer, Mrs. Henry Parish, Jr., Mrs. Moses Taylor Pyne, Mrs. George G. Riggs, Mrs. Douglas Robinson, Mrs. James Roosevelt, Mrs. George R. Sheldon, Mrs. Charles A.



EDMOND CLEMENT.

Steele, Mrs. John T. Terry, Jr., Mrs. Francis T. Van Buren and Mrs. Samuel H. Valentine.

Cleverness Outwits Skeptics.

Skeptics are to be found outside of the State of Missouri; they exist even in many progressive and up to date communities. The following anecdote testifies thereto:

Arthur Fischer, the pianist, touring with Jules Falk, violinist, was to appear in a concert in a certain city noted for its culture. When he arrived he was visited at his hotel by a delegation of citizens. The spokesman, after extending him a welcome, went on to say that the papers had been dwelling upon Fischer's great ability as a pianist, and among other statements had said that he could make the piano "talk," and that they would like to be shown. Young Fischer, who possesses a keen sense of humor, sized up the situation, and, acting on the inspiration of the moment, replied that he would be glad to accommodate them.

As a boy he had often astonished his playmates by his powers of ventriloquism and determined to give these gentlemen a sample of it. He invited them to the parlor and seating himself at the piano entertained and astonished the committee of skeptics with a musical recitation which he seemingly evoked from the keys. The listeners were completely captivated by the skill of the artist and went away duly impressed. As a result, the concert hall was crowded, as the news had spread like wildfire. Moreover, at the conclusion of the program there was a general stampede to the footlights with cries, "Make the piano talk."

Alice Preston a Social Favorite.

It is not often that a recruit from society or a member of the smart set of New York, Bar Harbor, Newport and Philadelphia can challenge comparison with the rank and file of strictly professional artists.

Alice Preston's beauty, dignity and distinction, as well as her pronounced musical abilities, have attracted wide attention not only at fashionable functions but also on the concert platform. Everywhere she has made a very agreeable impression and has won from the press some fine criticisms. She is sought for as a guest both in America and in Europe and has appeared in concert with many celebrities. While in London recently she visited Mr. and Mrs. Otto Kahn and while at Cobham Hall, the estate of the Earl of Bonially, she was accompanied by the ten year-old son of Sir Walter Healy Hutchinson, former Governor of Capetown.

She—I envy Miss Playne. She plays so well that one forgets how she looks.

He—But you look so well that one forgets how you play.—London Opinion.

Otto Urack Conducts Boston Symphony.

During the recent illness of Conductor Dr. Karl Muck, the capable assistant conductor and first cellist, Otto Urack, led the Boston Symphony Orchestra at twenty-three concerts in all. THE MUSICAL COURIER has frequently pointed, of late, to the efficient work of the gifted young Mr. Urack at the conductor's post during the temporary incapacity of Dr. Muck, and in this connection the following criticism from the Boston Transcript of January 25 is of general interest:

Mr. Urack is a fortunate young man. The season through, he might have been no more than the titular "assistant conductor of the Boston Symphony Orchestra," leading in the few concerts in which



OTTO URACK.

a part of it assists a singer, a virtuoso or a dancer. As it has happened, in two months he has conducted in four pairs of the regular concerts of the orchestra in Boston, and in occasional concerts in other cities, with the whole "Western trip" of next week likely to fall also to him. Here and elsewhere, audiences have been cordial to him and the men of the orchestra have worked willingly under him. In Mr. Urack's eyes, the absent Dr. Muck is the paragon of conductors; and when the program has enabled him to reproduce the "reading" his chief gave to a particular piece, he has been devotedly faithful to it. As the music came to the hearer's ears, the difference has been only the difference in the immediate and enkindling personality of the two men.

When Mr. Urack has prepared his pieces by himself he has shown intelligent grasp of the matter and the manner of the music, a cor-

relating sense of design and detail, a laudable respect for the composer's clear purposes, and a measure of responsiveness to symphony, overture or tone poem on its poetic, pictorial, emotional and imaginative sides. He has been discreetly individual and temperamental with his music; but always intelligence and care, rather than ardor and individuality, have been uppermost in him. He has seemed too conscious of his obligations to his chief, his audience and his band to let himself go. He has controlled his men with like continence and discretion. His beat is clear; he has an excellent ear for the quality and the weight of tone; he is mindful of instrumental proportions and euphonies; he neither goads his band nor is careless with it. If only he was not quite so continent in all these virtues, if only imagination and individuality might warm them more and make them more supple. He has won the discreet admiration of his audience as he did with Dvorak's "New World" symphony yesterday. He might stir it to a warmer feeling as he almost did with the overture to "Benvenuto Cellini." It is hard to resist Berlioz's vivid music. Mr. Urack almost let himself go.

Mr. Urack again conducted the Boston Symphony Orchestra in Providence, R. I., on February 4 and at Cambridge, Mass., on February 6.—Advertisement.

Carolyn Beebe's Morning Musicales.

Subscribers for Carolyn Beebe's morning musicales in New York assembled at the home of Mrs. James Talcott, 7 West Fifty-seventh street, Tuesday, February 4, to enjoy another of the charming programs arranged by Miss Beebe. As a pianist this gifted young woman has been highly commended for her lofty attitude toward the noble art of chamber music. On this occasion Miss Beebe had the assistance of the Barrere Ensemble in the appended program:

Sextet in B flat major, op. 6, for piano, flute, oboe, clarinet, horn and bassoon Thuille
Andante con Variazioni from Otello in F, for two clarinets, two oboes, two horns and two bassoons Haydn
Caprice in B flat major, op. 79, for piano, flute, oboe and clarinet Saint-Saëns
Rondino in E flat major, for two clarinets, two oboes, two horns and two bassoons Beethoven
Quintet in B flat major, for piano, flute, clarinet, French horn and bassoon Rimsky-Korsakov

Miss Beebe already announces another series of morning musicales for the season of 1913-1914, when she will again be assisted by celebrated artists. As the pianist is also prepared to repeat the New York programs in other cities, those desiring information are requested to address Mrs. Lowell Thayer Field, 60 West Seventy-fifth street, New York.

Success crowned the performance at Buenos Aires of a symphonic poem, entitled "Meriggio nella campagna romana," for soloists, chorus and orchestra, composed by Luigi Forino, an Italian professor of cello at the St. Cecilia Conservatory of Music in Rome. Three hundred performers took part in the rendering of this important work under the direction of Ercole Galvani.

Julia Culp in Chicago and Washington.

Julia Culp, the great lieder singer, was the soloist with the Theodore Thomas Orchestra in Chicago on Friday afternoon, January 31, and Saturday evening, February 1, and the appended reviews in the Chicago daily papers tell their own story of the triumph scored in the big Western city by this fine artist:

Seldom in the course of a long and eventful existence has the Thomas Orchestra, which has presented many vocalists to the patrons of its concerts, presented one so admirably representative of the finest qualities of song than the artist who appeared at the concert yesterday and who will appear again tonight.

Julia Culp is not one of those expansive vocalists—they are, we believe, technically known as "divas"—who tread the operatic boards, wear diamonds and deliver themselves of all manner of pyrotechnic miracles. One of the disadvantages of a more or less protracted season of dramatic compositions is to be discovered in the liability of those who experience it to overlook, or, perhaps, to misapprehend the true necessities of art.

Miss Culp's achievements are, if they are nothing else, a corrective. Her singing restores one's faith in the beauty of simplicity, in the expression of pathos that asks nothing of the theater to make it seem more moving or more sincere. It causes one to feel a renewal of conviction that there may be finer genius in the composition of a little song and in the singing of it than in some of the longest and the most complex operas that ever have been set down and played. It is well to hear the music that was set forth by Miss Culp at this concert yesterday.

The first group of songs which the Dutch artist interpreted comprised three settings of poems from Sir Walter Scott's "The Lady of the Lake," which were made by Schubert in the closing years of his career. These were written with a piano accompaniment, but the piano parts had been arranged for orchestra—presumably for Miss Culp—by Sir Henry J. Wood, conductor of the Queen's Hall symphony concerts in London, and the works were sung with their orchestral background at this performance.

Schubert's settings of Scott's poems are interesting and characteristic; but just as such a verse as

Soldier, rest; Thy warfare o'er;
Sleep the sleep that knows not breaking;
Dream of battlefields no more,
Days of danger, nights of waking,

is a little tame to modern readers who are not under the spell which Sir Walter Scott cast over the people of his own day, and who actually made pilgrimages in their thousands to Loch Katrine because the poet had written romantic words about it, so Schubert's music sounds somewhat bald to an age which, accustomed to stronger meat, is not unwilling to admit that the German master provided artistic pabulum which was strong enough for the generation with which he lived.

The two songs, "Soldier, Rest!" and "Huntsman, Rest!" are not very familiar, but the "Ave Maria" has long been popular. Miss Culp sang all with beautiful distinction, and the "Ave Maria" in particular with moving tone and feeling.

Of greater fascination were three songs—"Verborgenheit," "In Dem Schatten Meiner Locken" and "Er Ist's"—by Hugo Wolf, and two—"Morgen" and "Heimliche Aufforderung"—by Richard Strauss. In these Miss Culp was able to reveal those qualities of emotion, of poetic insight, of imaginativeness which make up the art of the greatest singers. It was no small accomplishment which caused the sadness of "Verborgenheit" to stand revealed with such poignant bitterness. Other singers have sung it, and they have found in the work notes, and nothing else.

So, too, Miss Culp revealed a most moving poem of sound in Wolf's "In Dem Schatten Meiner Locken." . . . The singer's faculty of catching the innermost subtlety of a poet's inspiration and of the composer's tonal echoing of it made her reading of the languorous ecstasies of Strauss' "Morgen" a delight to the listening ear.

While no praise can be too great when it is given to vocalism as fine as this, words of commendation must also be found for the accompaniments which Mr. Stock and his players provided for the songs of Schubert and those which Conrad V. Bos contributed when Miss Culp sang the works by Wolf and Strauss. It must be added that great enthusiasm followed the singer's efforts. It has never been better deserved.—Chicago Record Herald, February 1, 1913.

Julia Culp, the Dutch lieder singer, added interest and distinction to the regular public rehearsal of the Theodore Thomas Orchestra given yesterday afternoon at Orchestra Hall.

She presented eight songs as her contribution to the program, the first three Franz Schubert's musical settings, arranged with orchestral accompaniments by the English conductor, Sir Henry J. Wood, from Sir Walter Scott's "The Lady of the Lake," and the five sung in the second half of the concert were three songs by Hugo Wolf and two by Richard Strauss, with piano accompaniments, the last played by Conrad V. Bos in his finished musicianly style.

Madame Culp scored a flattering success with her interpretation of her songs. She has a high soprano, which has been most perfectly trained. It is of fine quality and of ample power. She shades its tones to every change of mood with unerring method and makes her finest effects in the more intimate and poetic passages of her selections. There is perhaps less of the dramatic or of the passionate element in its timbre, but it is not without sympathy, and its greatest attribute is its soft and smooth texture in the mezzo voice parts of such songs as Wolf's "In Dem Schatten Meiner Locken" and in Strauss' "Morgen."

Sir Henry Wood's orchestral settings of Schubert's "Soldier, Rest," and the well known "Ave Maria" are by no means of extraordinary musical worth, though the "Huntsman, Rest," on the other hand, is characteristic. Besides the song by Hugo Wolf already named, the Austrian composer's "Verborgenheit" and "Er Ist's" were given graphic interpretation, and Strauss' "Heimliche Aufforderung" completed her share to the afternoon's offerings.—Chicago Examiner, February 1, 1913.

Not to be forgotten in the matter of song spinning, Manager Wessels and Director Stock in conclave decided to illuminate the work of the Chicago Theodore Thomas Orchestra with a vocalist, so that the passing of the Chicago Opera Company should have a complimentary echo from Orchestra Hall. In consequence of this

variant Julia Culp, the well known lieder singer, was the soloist yesterday afternoon and was heard in eight different songs. . . . A delightful personality, a singer of high ideals intent upon the philosophic values of the intimate song rather than the persuasive powers of tone, restricted vocal range and a passion for pianissimo give Miss Culp's interpretations at once their charm and distinction as new art products.

She elected to sing as her first group three songs from Sir Walter Scott's "The Lady of the Lake" set to the music of Franz Schubert, giving the old romantic spirit its lilt of joy and that virile touch that tints the poetry of the bard of Abbotsford. Subsequently she not only illustrated, but truly sang three songs by Hugo Wolf without trying to veil their lyrical loveliness by some mysticism of "message" to devalue and delectate. The finer tone textures of the Wolf fabrics in "Er Ist's," "Verborgenheit" and "In Dem Schatten Meiner Locken" she found plenty of melody, chaste in delivery. Two songs of Strauss did not find her wanting, "Morgen" given with tonal spirit and "Heimliche Aufforderung." These songs were given the piano accompaniment of Conrad V. Bos and the Schubert songs followed the orchestration of Henry J. Wood.—Chicago Daily News, February 1, 1913.

Madame Culp gave a song recital in Washington, D. C., on the afternoon of February 4, and the Washington Post of February 5 discussed the distinguished singer's art and success as follows:

Although the present musical season has brought to Washington an unusually large number of singers in brilliant recitals, the local debut of Julia Culp, the Dutch lieder singer, at the Columbia Theater yesterday afternoon, will be remembered by every member of a most enthusiastic audience as probably the most completely satisfying concert of the year.

Madame Culp came to Washington known only to those who follow the Continental triumphs of musical artists, but she left last night a celebrity, through the ecstatic praise of an enraptured public.

Possessing a contralto voice of magnificent volume, aglow with the vigor and freshness of youth, yet under the most perfect control and reflecting in its sympathetic quality the transparent emotions of the singer, Madame Culp sang five groups of songs by Schubert, Tschalkowsky, Lowe, Liszt and Brahms. The reverential beauty of the opening hymn, "Im Abendroth," served to create such an atmosphere of tranquil solemnity throughout the theater that the applause which followed seemed to many almost a sacrilege. Yet when later in the program Brahms' wonderful "Der Schmied" was given with a fire and ringing clearness of tone which truly suggested the music of hammer and anvil, there was an electrical outburst of appreciation which could not be stilled until the singer had repeated the number.

Lowe's "Der Auro" was another remarkable achievement in expression as well as tonal beauty and brilliant color, while the delicacy of Brahms' lullaby, "Wiegenlied," was given with the most appealing simplicity and lyric charm.

At the conclusion of the regular program the audience lingered in the theater until the soloist graciously gave Schumann's "Widmung."

In addition to her superb voice and her rare gifts of interpretation, Madame Culp is endowed with a most pleasing personality and a fresh, wholesome stage presence.

Much of the success of yesterday's recital was due to the keenly sympathetic and artistically unobtrusive accompaniments accorded the soloist by Conrad V. Bos at the piano.—(Advertisement.)

Carl Flesch in Berlin and Vienna.

Carl Flesch, the noted violinist, is the recipient of the following press tributes from Berlin and Vienna:

The applause which set in, when Carl Flesch had finished the first movement of the Brahms concerto, was of an unusual quality—applause which grew more intensive after the slow movement at the finale of this magnificent work, which represents a happy inspiration of creative genius. If the applause must be partially attributed to the composer, the greater share of it nevertheless belongs to the executive artist, who played the work with a splendid sonorous tone, capable of every modulation, with brilliant technique and above all, with absolute sovereignty of the intellectual content.—Norddeutsche Allgemeine Zeitung, Berlin.

A violinist of extraordinary gifts lent genuine significance to the program; this was Carl Flesch, who interpreted the Beethoven concerto, or to come nearer the truth, "sang" it, on his violin. His mellow, pure tone, the inner warmth of his musical feeling from which the soul of a genuine artist spoke to us, afforded true and lofty artistic pleasure.—Deutsches Volksblatt, Vienna, December 28, 1912.

Carl Flesch's playing of the Brahms concerto aroused the well known enthusiasm which has come to be associated with the work of this artist. No word of praise is too extravagant in speaking of Carl Flesch's interpretation of the Brahms music. It was a masterly performance of the highest order, and he restored to its rightful glory this concerto against which the rank and file of violinists do such violence.—Deutsche Warte, Berlin, December 19, 1912.

Genuine storms of applause were evoked by the violinist Carl Flesch, who gave magnificent undiluted pleasure by his reading of the Brahms concerto, which he played with absolute technical perfection and intellectual acumen.—Allgemeine Musikzeitung, December 13, 1912.

The outstanding event of the evening was Carl Flesch's incomparable interpretation of the Bach G minor sonata; a masterly performance which created the deepest impression, and which threw in the shade all the other performers of the evening.—Berliner Tageblatt, December 14, 1912.

The second number of the program was Brahms' violin concerto, of which Carl Flesch was the interpreter. Flesch enjoys the reputation of being one of our most eminent violinists, and this reputation he strengthened in large measure by yesterday's performance. He possesses not only the mature technique required by the work, but also the tonal breadth and the noble manliness of expression,

which are absolute conditions for the interpretation of this splendid work. In his playing the intellectual content and the deep feeling of the Brahms music was absolutely exhausted, and the manner in which he mastered the difficult passages and scales in double stopping, together with his intonation, always pure as gold, stamped his work with absolute sovereignty.—Berliner Boersenzeitung, December 13, 1912.

Carl Flesch played the Brahms concerto with such beauty of tone, such technical accuracy and warmth of musical feeling, that I must honestly confess, seldom to have heard it so played. It was a supreme performance of this eminent violinist.—Lokal Anzeiger, Berlin, December 14, 1912.

Carl Flesch played the Brahms concerto with a tone of such wonderful beauty, with absolute technical mastery, and at the same time so warm and broad and mature in the expression of its musical content, that the performance takes rank with one of those rare musical moments. I cannot recall a more perfect performance.—Allgemeine Zeitung, Königsberg, December 19, 1912.

Carl Flesch played the violin concerto of Brahms in the second concert of the Gesellschaft der Musikfreunde. There is something monumental in his playing, something dignified and reverential. The artist, who is conscious of the appeal, his splendid tone makes to the senses, who has mastered every technical difficulty, as have but few violinists, nevertheless avoids any cheap effects, in fact, it often seems as if he wishes to make absolutely no effect, as if he exercised restraint both in tone and expression in order not to interfere with the absolute impression of the art work by the intrusion of the personal element. The true artist despises such effects and yet it is just the strongest personalities who are obliged to make the greatest effort at restraint. I do not remember ever to have heard this work given a maturer reading in every respect.—Vossische Zeitung, December 19, 1912.

Herr Flesch played further three characteristic Slavic dances of Dvorak. Our guest proved himself anew to be a genuine artist, who surrenders himself completely to his task. Of especial distinction is the purity of his playing; his octaves are as crystal clear, as if cut from glass. The most intricate passages offer no difficulties for his technique, but notwithstanding this absolute surety, he is never tempted to indulge in sensational tricks. His tone has all the sensual charm, the irresistible sweetness demanded by this music, and he understands how to do full justice to the piquant and fascinating rhythm, without falling into arbitrary treatment.—Baseler Nachrichten, December 17, 1912. (Advertisement.)

SUNDAY PHILHARMONIC CONCERT.

On Sunday afternoon, February 9, Conductor Josef Stransky gave the patrons of the Philharmonic Concerts a French bill of fare,—that is to say, the composers were French either by birth or adoption. The greatest of the native Frenchmen was Berlioz, whose "Benvenuto Cellini" overture received an acceptable though by no means a brilliant or Gallic interpretation. In César Franck's work the conductor found himself more in sympathy. For this Belgian who became a naturalized French citizen did not become thoroughly French in musical temperament. There is a certain seriousness and a religious style at times in Franck's music which show that he had some of the Northern spirit in his temperamental makeup which was not thoroughly French. The performance was careful and conscientious, showing thought and painstaking rehearsal, especially in the management of the climaxes and in the way the numerous accompanying contrapuntal passages were differentiated in power and in manner from the themes. If this magnificent work seems a trifle monotonous it is because there are so few valleys in the almost unbroken highlands. Many far less important works are more effective from a popular point of view simply because they have a few peaks in a lower lying plain.

This music of César Franck has the merit of improving on further acquaintance. Its solid workmanship, which is devoid of all sensationalism, will bear the closest scrutiny, and the more one studies this score the more apparent the masterly musicianship of the composer becomes. It is difficult to understand Gounod's antipathy and opposition to this symphony. The genial composer of "Faust" surely could have had but a superficial knowledge of this music, which, of course, sounded very much more far fetched in pre-Strauss days than it does to us.

The refined and artistic French tenor, Edmond Clement, was greatly applauded, and justly too, for his beautiful singing of Fauré's "Clair de lune," and Massenet's "Rêve de Manon." Tone quality, phrasing and style were alike delightful. In the aria from Meyerbeer's "L'Africaine" his conception of the part was all that could be desired, but it was evident that the composer had a more robust voice in mind when writing this music. Meyerbeer, by the way, though a German by birth, spent his best years in Paris composing for the French operatic stage, hence his inclusion in the list of French composers for this occasion.

Overture, Benvenuto Cellini Berlioz
Symphony, D minor César Franck
Aria, O Paradis, from L'Africaine Meyerbeer
Mr. Clement.
Symphonic poem, Danse Macabre Saint-Saëns
Clair de Lune Fauré
Rêve de Manon Massenet
Mr. Clement.
Overture, Phédre Massenet

CIAPARELLI-VIAFORA RECITAL.

Gina Ciaparelli-Viafora, the soprano, will give a recital in Aeolian Hall, New York, Wednesday evening, February 19.

Rudolph Ganz's Phenomenal American Tour.

Rudolph Ganz is making a phenomenal tour in this country. The engagements of the Swiss pianist began way back in early part of September, 1912, and they are to continue on to the spring, when he goes to Mexico. The itinerary, which is appended, will surely interest the musical world that takes into account the genuine successes of a great artist:

September 23—Beloit, Wis.
September 25—Marquette, Mich.
September 28—Calgary, Alberta, Canada.
October 2—Portland, Ore.
October 4—Victoria, B. C.
October 5—Vancouver, B. C.
October 7—Seattle, Wash.
October 9—Tacoma, Wash.
October 10—Spokane, Wash.
October 13—San Francisco, Cal.
October 15—San Francisco, Cal. (Musical Art Society)
October 18—Berkeley, Cal.
October 20—San Francisco, Cal.
October 21—Sacramento, Cal.
October 23—Los Angeles, Cal.
October 28—Denver, Col.
October 30—Lincoln, Neb.
November 1—Huron, S. D.
November 4—Faribault, Minn.
November 5—Cedar Falls, Ia.
November 10—New York (recital).
November 12—Columbus, Ohio.
November 15—St. Paul, Minn.
November 24—Milwaukee, Wis.
November 25—Oberlin, Ohio (with Cincinnati Orchestra).
November 26—Chicago, Ill. (Chicago University).
December 2—Newark, N. J.
December 3—New York, N. Y. (Ritz-Carlton).
December 6—Urbana, Ill.
December 10—Ann Arbor, Mich.
December 15—Chicago, Ill. (recital).
January 3 and 4—Philadelphia, Pa. (with Philadelphia Orchestra).
January 6—Chicago, Ill. (Blackstone Hotel).
December 9—Norman, Okla.
January 10—Wichita, Kan.
January 12—Chicago, Ill. (with Chicago Grand Opera Company).
January 14—Topeka, Kan.
January 17—Kansas City, Mo.
January 20—Fond du Lac, Wis.
January 21—Kenosha, Wis.
January 24—Grinnell, Ia. (recital).
January 25—Grinnell, Ia. (with orchestra).
January 27—Houghton, Mich.
January 30—Fort Wayne, Ind.

Charles L. Wagner, manager of Ganz, has received many demands for re-engagements. In addition to this long list

of bookings in the tour, Mr. Ganz's other appearances past and future include: Danville, Ky.; Blue Mountain, Miss.; San Antonio, Texas; Rochester, N. Y.; Grand Rapids, Mich.; Cleveland, Ohio (with Minneapolis Orchestra); Portland, Maine (with New York Philharmonic); Wash-



Photo by Matzene Studio, Chicago, Ill.
RUDOLPH GANZ.

ington, D. C. (with New York Philharmonic); Baltimore and Richmond (with the New York Philharmonic); a joint recital with Ysaye in Carnegie Hall, New York, March 4; at the Boston Opera House concert; with the Kneisel Quartet in Boston and Chicago; recitals in Cincinnati, Ohio; Terre Haute, Indianapolis and Lafayette, Ind. About April 6, Mr. Ganz is to go into Mexico, where he is to give eight recitals.

in Mexico. "La Boheme," "A tout Seigneur tout honneur" and Bonci who was much desired to be heard as Rodolfo was superb in "Favorita" and "Elisir d'amore."

We can assure you that the Rodolfo of last night was never heard in Mexico before and we are almost sure that he will never



Photo copyrighted by H. F. Schlattman, Mexico City, Mexico.
ALESSANDRO BONCI.

be heard again. That sweet voice, which at times seems a sigh murmured in the ear of the enamoured Mimi, at other times a burst of violent passion, then again a tender heartrending sob, an angelic

accent of ineffable tenderness, cannot be surpassed by a human voice. To relate about all the applause, ovations and enthusiasm of the public would be entirely too much. After the duet in the first act, the quartet of the third act received great applause, the ovations being delirious, and most sublime was the final duet which is so sad and heartrending. That phrase "Oh Mimi, mia bella Mimi" was delivered with superhuman accent.

Truly the "Boheme" sung by Bonci will leave an eternal remembrance in Mexico.—El Diario.

The public likes "La Boheme" in which you see the reality of life and in which you feel love, and last night you could read in all faces the joy and impatience in waiting for the spectacle. There is one thing to observe in Bonci, that is, for the first time this opera was sung as it was written without adding notes that are not in the score and without omitting any; he respects, as a great artist should, the composition of the author. His throat is the best instrument at the disposition of masterpieces; for instance, the duet in the first act ends in "do" and in "mi" respectively for the soprano and the tenor and you hear the harmony and not the unison. Bonci gives the correct note. There are some who give "do" like the soprano and then it loses much of the effect.

The mordant notes that are the torture of bad singers, were given splendidly by the great artist. Bonci phrases and emits with great art. The pearls encased in the jewel of "Elisir d'amore" and "Favorita" were last night drops of dew that penetrate to refresh the spirit. In every part he showed himself to be a great teacher, especially in the first act, in the third act and in the final duet in which we felt a vague sense of nostalgia and an immense feeling of pity that filled our souls with sadness. This artist possesses great and beautiful expression.

What else can we add? To Bonci goes our enthusiasm, our admiration and innumerable crowns of laurel.—Nueva Era. (Advertisement.)

More Endorsements for Gittings' "Musical Truth."

Joseph H. Gittings, the Pittsburgh piano pedagogue, continues to receive endorsements of his theories which he has written tersely and beautifully in a small pamphlet entitled "A New Musical Truth." It is stated that this little volume is a valuable guide in the scientific management of all parts of the human mechanism evolved in the development of piano technic. The following are two more endorsements which Mr. Gittings has recently received:

Your letter to the Etude is very much to the point. I am glad you insist that the piano has its own resources and color, and that the idea of imitating the different orchestral instruments on it is a barren and meaningless one. I believe with you that the variety of different colors proper to the piano itself is by no means exhausted and that your method of establishing perfect control of the tone both in quality and quantity in all possible combinations through scientific management will eventually open many new and various ways of expression and tonal shadings never dreamed of heretofore.

(Signed) LUIGI VON KURITA.

Schenley Hotel,
Pittsburgh, Pa., January 10, 1913.

DEAR MR. GITTINGS:—It is with pleasure that I endorse your splendid ideas contained in your pamphlet regarding the application of scientific management of the human mechanism in the development of a piano technic. It will give elasticity, ease and control of tone production. I consider it of greatest value and importance to the music student and every one interested in piano playing.

(Signed) TINA LERNER.

Ogden-Crane Musicales.

Pupils of Madame Ogden-Crane were heard in a musicale at the Ogden-Crane studio in Carnegie Hall, New York, January 25. The singers were assisted by Fred E. Golde, violinist, and Edith Blauth, pianist. The following lengthy and varied program included songs by American composers: "The Woodpigeon" (Lehmann), Doris Goldthorpe; "The Yellow Hammer" (Lehmann), Betty Jacobs; "Oh, Promise Me" (DeKoven), Margaret Smith; "Lost Melody" (Ball), Daisy M. Dyke; violin solo, "Adoration" (Borowski), Fred E. Golde; "Tell Me Why" (Tschai-kowsky), Frank Malone; "Snow" (Parker), Florence Sears; "Yesterday and Today" (Spross), Evelyn DuBois; "Hindu Slumber Song" (Ware), "Where Blossoms Grow" (Sans Souci), M. Leila Baskerville; "O, Dry Those Tears" (Del Riego), violin obbligato, Ada Brown; "Little Lamb" (Densmore), "An April Girl" (Fairlamb), Katherine Malone; "Where Violets Grow" (Forster), Lillian Bollow; "Love in Springtime" (Arditi), Alice Taft; "Allah" (Chadwick), "Will o' the Wisp" (Spross), Bessie Holmes; selected, Edna Stoecker; "I'm a Jolly Old Rover" (Geoffrey O'Harra), "The Ocean Never Sleeps" (Alfred Solman), Will Brandon; trio from "Cavalleria Rusticana" (Mascagni), Florence Sears, Evelyn DuBois, Frank Malone; "All I Can Give You I Give" (Franklin Hopkins), Madame Ogden-Crane.

Mary Elizabeth Cheney's "At Home."

Mary Elizabeth Cheney announces two "at homes" Sunday afternoons, February 16 and 23, at her New York studio, 500 Carnegie Hall. Elizabeth Hedden, a lyric soprano, pupil of Mrs. Cheney, sang last week at a concert in Genealogical Hall, New York, and was well received. Her songs were "Two Roses" by Hallett Gilbarte (accompanied by the composer) and "From the Land of the Sky Blue Water" by Charles Wakefield Cadman.

Bonci's Mexican Triumphs.

Echoes of the recent triumphs scored in Mexico City by the great tenor, Alessandro Bonci, continue to be heard and the appended press notices tell of his operatic conquests in "Elisir d'Amore" and "Boheme":

Last night the theater was brilliant, because Bonci the magnificent was to sing and the public that already knew him in "Favorita" filled completely the ample theater of S. Filippo. The most beautiful women were there to applaud him. Every seat in the house was taken and even the doors were invaded with spectators.

"Elisir d'amore" is a splendid pretext to honor this sovereign of the art, so much admired with good reason throughout the whole world. If for him it was a night of triumph, for all who were present it was a delight. What strong and pleasing emotions we feel in this singing. A beautiful and intelligent amateur said: "Truly this voice was so clear, harmonious and easy makes a caressing effect never before felt, not even in a dream; it seems like a fresh east of perfumed water; it makes the impression of a flame passing slowly through our veins. Perhaps it seems like an enamored nightingale? No, even more. It seems like a splendid violin on which a wise hand makes the fascination of its sound speak to us in the human language with divine words especially when he sings 'Una furtiva lagrima.' The academic perfection and the sentiment becomes confused and the delirium is aroused. When I listen to Bonci I imagine the impression that his voice must make upon him and the expression on the faces of those who are contemplating enrapture. . . . The music that he sings must seem in those moments as though it was coming forth from his brain and from his heart, issuing from his soul and his whole being is free in those notes with an immense life, showing gladness of his own strength and of his empire like in an immense loving embrace in which he feels, palpitates and agitates thousands of lives. This is the portentous artist."

And so he should be!—El Herald.

Rapid notes—yes—very rapid.

Who can discuss this opera which was born by the inspiration of Puccini, like a passionate cry of youth which grows old little by little. Let us put aside all comments and let us talk only of the tenor Bonci, who showed himself a modern interpreter of singing declaimed. In his expressive and energetic singing he showed real aristocratic style. A great Rodolfo is Bonci, consequently he had an extraordinary triumph, and the public was mad with joy, admiration, enthusiasm, and the theater was filled with cries and applause.

Truly the remembrance of this "Boheme" will be signalized with precious white.—El Imparcial.

The theater last night looked with its refined and select public composed in the majority of beautiful women, which filled it completely. This shows how much they desired to hear Bonci in an opera of modern repertory. The eminent artist showed his merits in this opera which is so different from the classical operas, and sang the beautiful score of Puccini, so well known and applauded

Baernstein-Regneas Artist Pupils.

A charming musical event took place last week at a morning session of the Irving Place (New York) High School, where Professor Mattfeld has charge of the music department, when little Cleo Gascoigne, artist-pupil of Baernstein-Regneas, gave a recital. The professor, keen to instill in the young ladies a deeper love of real art, decided that no better medium could be found to bring the young in touch with the art divine than this youthful artist, whose every phrase bespeaks love and reverence for the art of song. With her clear, pure voice, used with such masterly skill, she interpreted the varied selections so truthfully that the truth made itself felt, and the audience, although they doubtless could not tell why, knew that they had been brought face to face with real art.

Never, perhaps, did sincerity answer sincerity more fully, and applause and words of appreciation ring more true. So touching was the delight and gratitude of the large body of students that it was with difficulty Miss Gascoigne mastered the tears (that would insist upon rising) so as to speak to them as she had sung to them, with simplicity and deep sincerity. The advent of an artist among them, scarcely older than they, already a mistress of this most subtle art, and an interpreter of the finest compositions of the masters, awoke them to their own possibilities and the inspirations and impetus gained will be far reaching.

In graceful compliment to the artist Professor Mattfeld composed a song of welcome which was splendidly sung by the students.

Clara Sapin's Southern tour is proving a brilliant success, and this splendid artist, with her wonderfully beautiful contralto voice, is making people "sit up and take notice." Her recent appearance with the St. Louis Symphony Orchestra was nothing short of a sensation, Madame Sapin being forced, after giving a double encore, to return to the stage a dozen times. A member of the concert committee reports that she made the biggest hit of the season. A recital in Evanston the following night proved a happy event indeed, and the audience joined with St. Louis in proclaiming the young contralto a truly fine artist.

This coming week Madame Sapin will sing in Cumberland, Md.; Washington, D. C., and at Lakewood, N. J.

Recital by Alexander Lambert's Artist Pupils.

The Lyceum Theater, New York, was filled Monday afternoon of this week with admirers and friends of Alexander Lambert and his artist pupils. The young pianists showed that they had received careful training. Harriet Scholder was accompanied by Mr. Lambert on the second piano instead of the string quartet as announced. The pupils were all well received by a very fine audience.

The program was as follows:

Sonata, op. 53 (first movement).....	Ludwig Schytte
Blanche Goode.	
Rhapsodie	Brahms
Carline Hirsh.	
Etude de Concert	Schloetzer
Lillian Weber.	
Concerto, F minor (second and third movements).....	Chopin
Harriet Scholder.	
Accompanied on a second piano by Mr. Lambert.	
Melodie	Gluck
Arabesque	Leschetizky
Carnival Mignon, op. 48.....	Schutt
Mauriel Silvan.	
Du bist die Ruh.....	Schubert-Liszt
Etielcelles	Moszkowski
Katharine Eymann.	
Concert Arabesque	Schulz-Evler
Bertha Kleman.	
Campanella	Liszt
Marion Tufts.	

Anna Case Has a Heavy Week.

Anna Case, the winsome young soprano of the Metropolitan Opera Company, entirely recovered from her attack of tonsillitis, had four appearances in New York within a week. Monday, February 3, Miss Case sang at one of the morning musicales at the Hotel Plaza in aid of the Free School for Crippled Children; Wednesday evening, February 5, the soprano was the soloist with the Russian Balalaika Orchestra at Aeolian Hall. Thursday evening, February 6, Miss Case sang at Mrs. George Blumenthal's musicale at the Blumenthal residence in West Fifty-third street, Sunday evening, February 9. She was one of the soloists at the regular concert given at the Metropolitan Opera Company. It may be interesting to state in connection with these announcements that on February 13 it will be just three years since Miss Case made her debut at the Metropolitan, singing in one of the Sunday night concerts. The career of this gifted young singer proves that predictions made about her singing three years ago have been fulfilled.

Pilzer, Soloist with Orchestra.

Maximilian Pilzer, violinist, will be the soloist with the Russian Symphony Orchestra in New York on Saturday evening, February 15. The concert will be held in Madison Square Garden. Mr. Pilzer is fast being recognized as a leading exponent of violin music and his ser-

vices are becoming more and more in demand. Recently he played in East Orange, Newark, Orange and Englewood, N. J., and won great success. On February 23 he plays in Yonkers, N. Y., and on February 25 he gives his annual New York recital. He has also been engaged by the People's Symphony Orchestra, of New York, as soloist for its next concert.

HEINRICH MEYN RECITAL.

Heinrich Meyns, the baritone, gave his annual New York recital at Aeolian Hall, February 8, singing the twenty-one songs printed on the program. Some of these he sang in such delightful fashion that there was spontaneous and insistent demand for repetition. He kindly granted this by repeating the "Wisp" song and Sidney Homer's "Ferry Me Across the River," the latter new, and sung for the first time. It is but a trifle, but has spontaneous melody and is of the sort that, as singers say, "it sings itself."

Of the thirteen songs by American composers, La Forge's "Schlupfwinkel" pleased greatly; Spicker's two songs, "Liebesglück" and "Schneller, Mein Ross," are beautiful, the former sung with great intimate expression, the latter with much warmth. "The Blue Heaven Above Me" sound poetically beautiful in the original German. Kernochan's "We Two Together" received broad treat-



HEINRICH MEYN.

ment, and indeed in this, Mr. Meyn attained the climax of the evening. The total effect of the American composers' songs was such as to suggest the thought that Heinrich Meyn has become the leading exponent of this particular genre. In diction, making every word, every syllable clear, no one stands above him, and he enters with enthusiasm into the very heart of the music. Coenraad V. Bos played the accompaniments of these songs with particular delicacy and effectiveness; they were delightful in every imaginable detail.

Hermann's "Gieb mir Dein Herz," a dialogue, was pictured as such through Meyn's imaginativeness; it is a veritable little drama. His hearty tone in the Strauss "Zueignung" sounded as only a sincere, devoted singer could make it sound. This song closed the opening group of German lieder, after which the singer was called to stage several times. The same thing followed the thirteen songs, by American composers, and the last group, French songs, was distinguished by beauty of tone in "L'heure exquise," atmosphere in "D'une prison," with its peculiar accompaniment, and artistic elegance in Bernberg's "Il neige." This elegance of expression is another Meyn trait, the result of travel, observation, and the culture of the man of the world. It cannot be taught; either the singer has it or has it not. When Meyn sings one knows there will be perfect repose, musical interpretation, intelligence and warmth, and the result is, as on this occasion, an hour and a quarter of musical enjoyment.

The audience was large and full of expressions of appreciation of the music, the singer, and the accompanist. Completing the story of the evening, Mr. Meyn was recalled at the close of his last group, when he sang, with inimitable humor and real Irish accent, "Little Irish Girl." Following this, a throng of admirers surrounded him in the artists' room and extended warm thanks for the hour of song.

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THE STEINWAY PIANO

BOSTON

Phone, 5554 B. B.
108 Hemenway Street,
Boston, Mass., February 8, 1913.

As conclusive evidence of the deeply favorable impression made by Clara Butt and Kennerley Rumford at their first concert in Symphony Hall was the crowded auditorium awaiting their second appearance, on February 2, when the following program was given: Wolf, "Verbor-genheit," "Der Gärtner"; Brahms, "O Death"; Schumann, "The Two Grenadiers"; Williams, "Silent Noon," "The Roadside Fire," "Eva Toole" (old Irish melody), "The Little Red Fox" (old Irish melody), "Land of the Almond Blossom" (old Sicilian melody), Mr. Rumford. Dvorák, Biblical songs; Elgar, "Sabbath Morning at Sea"; Saint-Saëns, "Softly Awakes My Heart," from "Samson et Dalila"; Brewer, "The Fairy Pipers," "Loughborough," "The Women of Inver"; Stanford, "The City Child"; Mendelssohn, "Oh, Rest in the Lord," from "Elijah," Madame Butt. Smith, "Oh, That We Two Were May-ing." Though not so happy in her choice of songs, on the whole, as at her former recital, nevertheless, Madame Butt's marvelous vocal gifts never failed to arouse her hearers to a high pitch of enthusiasm, and there was much to extol in the artistry of her rendering of such

songs as "The Fairy Piper" and "The Women of In-ver," strongly contrasted numbers, which revealed the many sidedness of Madame Butt's powers. Mr. Rumford charmed again with the agreeable quality of his voice and interpretative ability, while his selection of songs was, for the most part, refreshingly unhackneyed.

A great audience that filled Mechanics' Hall to its utmost capacity attended the ninth annual benefit concert of the Boston Musicians' Mutual Benefit Association, February 2, and listened to a program by a military band of 400 pieces, led by Frederick N. Innis, of Chicago, who on this occasion was presented with a gold medal by Boston's Mayor in recognition of his services in organizing the band and coming all the way from Chicago to conduct at this concert. Assisting in the program were Maria Gay, of the Boston Opera Company, who sang selections by Gluck, accompanied by the Boston Opera House Orchestra, led by Andre Caplet, and later in the quartet from "Rigoletto," in which Diamond Donner, Alfred Ramella and Rudolfo Fornari also participated.

Leo Slezak gave a song recital at Jordan Hall on the afternoon of February 3.

A violin and piano recital, given by David and Clara Mannes, of New York, at Steinert Hall, February 4, had for its chief interest the sonata in G major, by John Alden Carpenter, played here for the first time. Commenting on this work, Philip Hale says: "When this sonata was played in New York last December—Mischa Elman was then the violinist—some of the critics said that the composer's style had evidently been influenced by Debussy. It is easy to say this of any modern work. . . . The sonata played yesterday is not Debussyian, either in melodic contour or in harmonic scheme. The chief themes are flowing and of a long line. While they are not too obvious, they are direct in expression and appeal, and they are not what might be called impressionistic motives inseparably associated with the harmonic and rhythmic suggestion. The harmonic scheme is modern, at times ultra-modern, for Mr. Carpenter is naturally a man of his own generation. The motives of the sonata, which is in four movements, are fresh and often emotionally beautiful. Those of the first and the third movements are especially noteworthy. The treatment of the motives is not academic in the strict sense, but there is always a sense of form, and the composer is not content with varied thematic repetition. His harmonic progressions are, as a rule, interesting and often full of color. Now and then the expression is somewhat forced and not wholly successful, and occasionally the effort to shun the commonplace is too apparent, as, for example, in the delay of completing a cadence. It appears from this music

that Mr. Carpenter is a composer of a sensitive nature, with a lively sense of the beautiful, and with the gift of passionate eloquence. He has his own thoughts. If he is not yet a master of expression, he is original and often happy in the communication of his thoughts."

Charles Anthony's engagements for the near future include concerts in Springfield and Worcester, Mass.; Portland, Me., and other New England cities. Mr. Anthony plays with the Washington Symphony Orchestra in Washington, D. C., on April 15.

The second Flonzaley Quartet concert at Jordan Hall, February 6, brought its wonted musical enjoyment to a large audience. The program, which included the quartet in B flat major of Mozart, Beethoven quartet in A minor, and Boccherini quartet in C major, served to reveal again to what heights of perfection string quartet playing can attain under master hands. But woe to the quartet that attempts such a program without the virtues and excellencies of the Flonzaleys!

The concert of the Boston Symphony Orchestra at Cambridge, February 6, was led by Otto Urack in place of Dr. Muck and had for soloist Gertrude Marshall, violinist, who made a very favorable impression with her intelligent and artistic playing of Mendelssohn's violin concerto.

It surely was "Wagner" night at the Boston Opera House on Friday, and this despite the fact that a Mozart opera was given. To explain this strange anomaly one only has to say that Charles J. Wagner, the fortunate

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manager of Alice Nielsen and John McCormack, the two "stars" of the evening, was present to witness the carrying off of all the honors by his artists.

The fourteenth pair of concerts of the Boston Symphony Orchestra, February 7 and 8, were devoted to the music of Bach, Haydn, Mozart and Beethoven, all strictly classical numbers, finely performed by the orchestra under Dr. Karl Muck, who had once more resumed his post as conductor. There is very little to write about these concerts, since this music is familiar and established beyond all words or further analysis, but though little to say there was infinitely much to enjoy, and take pleasure in, and that one did wholly and unreservedly.

BLANCHE FREEDMAN.

Louis Persinger Wins Success in Winnipeg.

Louis Persinger, the American violinist, played in Winnipeg, Manitoba, the first night in February. The appended press criticisms show that the artist won emphatic success:

An audience, composed of Winnipeg's most ardent lovers of music, listened last night to Louis Persinger's violin recital. A musical sympathy pervaded the whole atmosphere as new vistas were opened up by this seer of the world of thought and emotion.

In Mr. Persinger's interpretation of the sonata in A major, by Cesar Franck, the brilliancy of the allegro movement was followed by the deep emotionalism of the moderato, after which the audience, still held under the artist's spell, paused an instant before bursting into applause, but when he concluded the final allegro he was greeted by a most insistent encore, to which he was good enough to accede.

Gluck's melodie might be described as soulful, and Monsigny's "Rigaudon," with his repetition of the theme in different moods, was much appreciated by Mr. Persinger's hearers.

The "Hebrew Air and Dance" had a suggestion of orientalism that gave evidence of the artist's scope of interpretation, and Brahms' "Hungarian Dance," with its brilliant passages interspersed with the inevitable plaintive strain, concluded a program of which a most enthusiastic audience gave ample proof of hearty appreciation.

Mr. Persinger's interpretation has that potent quality of intellectual emotionalism that unveils a new world to the hearer. He is most efficiently and sympathetically supported by his accompanist, Samuel Chotzinoff.—Winnipeg Telegram, February 2, 1913.

The Women's Musical Club showed commendable enterprise in bringing so distinguished a violinist as Louis Persinger to give a recital in this city. He is not a stranger to Winnipeg, having been here for a short time several years ago. In the meantime he has acquired a wide reputation in the musical world, and that his renown is fully deserved was proved by the splendid quality of his playing in the New Trinity Hall last evening. His thoroughly musical program, which included a number of compositions that were new to the audience, would have been very enjoyable with even a passable rendering. In the hands of Mr. Persinger and the accomplished pianist, Samuel Chotzinoff, it proved doubly delightful.

Mr. Persinger's playing is chiefly notable for its elegance. His tone is less remarkable for its size than for its purity and sweetness, yet in sustained legato passages it is round and full to a very satisfying degree. So perfectly do his bow and his left hand work together that the execution of the most rapid and difficult passages is strikingly neat and clear. His trills are particularly beautiful, and his excellent command of the various styles of bowing ensures at all times a tone of delightful quality. The interpretative side of his art reveals the violinist's deep sensitiveness to the beauty of everything he plays, an emotional range that is wide without going to extremes, and an intellectual appreciation that gives a convincing quality to all his work.

The tendency of modern times is to play more rapidly than in the days of Mozart, and this tendency was evident in Mr. Persinger's rendering of the first and last movements of Mozart's concerto in E flat major, which he played with more animation than is generally considered consistent with Mozart's placid style. However, interpretation is largely a matter of personal taste, and the gracefulness and technical excellence of the violinist's work in these movements made a very strong appeal to admirers of classic beauty. In the adagio movement he was as reposeful as anyone could wish, and his beautiful tone was very effective. The only other large number was Cesar Franck's sonata in A major. The second movement was very attractive, and the splendid climax with which it terminated stirred up the audience to great enthusiasm. The calm beauty of the third movement was enhanced by Mr. Persinger's delightful tone, and the majestic effects of the final section again provoked the heartiest applause.

Mr. Chotzinoff had a large share of the honors in the sonata, especially in the last movement, which gave him a good opportunity to display his energy. In the smaller numbers he proved himself a sympathetic and thoroughly satisfactory accompanist. There were eight of these, in addition to two encores. They were sufficiently varied to show the extent of Mr. Persinger's powers, and were invariably of captivating beauty.—Manitoba Free Press, Winnipeg, February 4, 1913.

Old friends and new friends, musical of course, that filled Trinity Hall last night gave such a rousing reception to Louis Persinger, the violinist, that must have shown him of the uncommon interest taken in his career since he left the city a few years ago.

That he has taken an immense stride in the profession was made manifest after the first dozen measures of the Mozart concerto and from thence onward to the close of the recital his artistic interpretation of a splendid program was never once in doubt, and clearly justified the praise given him by musical critics in the eastern cities, including those of New York.

Mr. Persinger has broadened out to an amazing degree, he has gained confidence in his own powers, and can now claim at least a degree of equality with many popular solo violinists who tour the country with inferior programs and less art. One is not alluding to the elite of the profession who have been heard in Winnipeg.

Mr. Persinger's artistic skill as an interpretative musician was shown in the two big numbers, the concerto in E flat major by Mozart and the more difficult sonata in A major by Cesar Franck. Here were contrasts in style that would test the acquirements of a Mischka Elman, or a Kreisler, or a Ysaye, the Franck difficulties being surmounted with the peculiar ease of an experienced virtuoso.

Mr. Persinger's technique is sure and clean, allowing every note

(even in complicated bowing and double stop passages) to stand out clearly and distinctly, his left hand being an instant echo of mental thought.

His bowing was equally remarkable. He can draw a good tone in cantilena, as was heard in the shorter pieces, the singing tone of a ripe artist is also one of the essential qualities of the Mozart player. Violinists of fame are usually either remarkable for the beauty and smoothness of their tone—due to the bow arm—or for digital left hand facility and accurate intonation, and Persinger happily combines both, much to the enjoyment of last night's musical audience.

There were moments, however, in the Franck concerto when the pianist and the violinist clashed to a minor degree as to the tempo, but apart from these, this formidable work was given a splendid performance, with Samuel Chotzinoff vying in virtuoso skill with Mr. Persinger. Indeed, this excellent pianist gave such valuable assistance throughout the recital to his distinguished comrade that elicited more than the customary tokens of appreciation.

Among the minor pieces, all of them beautifully played, a "Sicilienne" by Francour, a "Melodie" by Gluck and the "Hebrew Air" by Zimbalist, himself a noted violinist, may be picked out for special



LOUIS PERSINGER.

praise. Of course, the "Hungarian Dance" by Brahms created a furor of approval that resulted in an encore response. But Mr. Persinger was chary in this matter, and notwithstanding repeated demands he only gave response to the Franck sonata, and that one just mentioned.—Winnipeg Tribune, February 4, 1913.

(Advertisement.)

Laura E. Morrill's Studio Musicale.

Tuesday evening of last week, Laura E. Morrill gave her February musicale at her New York studios in Aeolian Hall. A chorus of advanced pupils opened the program, singing "The Hills Rise High," by Fitzhugh, and Henschel's dainty song, "I Once Had a Dear Little Doll, Dears."

Lawrence Paetzold sang a group of three songs in English, "My Rose," by Coombs; "At Dawning," by Cadman, and Sidney Homer's "Banjo Song." Winifred Mason, soprano, delivered the "Bird Song" from "Pagliacci" (Leoncavallo) and a song by Chopin. Frida Hilbrand sang an aria from "Faust"; "Four Leaf Clover" and "A Dutch Garden," by Marks. Bertha Kinzel and Russell Bliss (soprano and baritone) united in a duet from "Thais" (Massenet). Mr. Paetzold sang again and this time gave "Lord God of Abraham" from "Elijah" (Mendelssohn). Claire Peteler sang songs in German by Jensen, Franz and Grief and "The Messenger" by Frank La Forge. Mr. Bliss appeared next, singing "The Wanderer" by Hans Hermann and "O Sleep, Why Dost Thou Forsake Me," by Haydn. Bertha Kinzel sang the brilliant air, "Bel Raggio" from "Semiramide" (Rossini) and "Spirit Flower" by Campbell-Tipton. Winifred Mason and Louise Duval closed the musicale with a scene (in costume) from Nicolai's "Merry Wives of Windsor."

Winifred Mason sang with beautiful finish and in the duet with Louise Duval, both singers showed fine ability for acting as well as singing. Frida Hilbrand surprised everybody by her refined singing and manner; she entered thoroughly into her songs, Claire Peteler has steadily advanced and although but very young, she shows rich promise. Russell Bliss sang very dramatically and, as usual, revealed a finished artist. Lawrence Paetzold sang with beautiful tone and a splendid assurance. Bertha Kinzel sings with freedom and brilliant tone effects and is always artistic. Tone production, style and interpretation received equal praise from an enthusiastic audience. The recital hall was more than filled.

Bertha Kinzel has been re-engaged for next year as soprano soloist at the West Park Presbyterian Church, where she took the place vacated by Anna Case last year.

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Albert Spalding Captures Hamburg Music Lovers.

Albert Spalding has captured the critical music lovers and musicians in Hamburg, Germany. The American violinist is now touring in Norway and Sweden. The following newspaper notices refer to his concert in the North German city, where he is to play again in March:

Albert Spalding is an artist "von rasse," of the finest culture of style and of a sovereign technic. In character as well as in program, the young violinist showed intellectual kinship to the art of Kreisler, especially in the music of the seventeenth and eighteenth century. Also in the rendition of these works does he resemble him; in the passionate fervor and nobility of his vibrato the impressiveness of his "pianos," the subtle workmanship of his "fioritures," and, above all, in the virtuoso ability of making individual mood pictures out of the largest concert piece.

Thus did he let the Chanson Louis XIII and Pavane (an arrangement by Kreisler of a Couperin piece), float out to us with incomparable purity of tone, like an echo of the olden times! Thus did he give us the ecstatic music of the "Andantino Quietoso" by César Franck, with complete religious surrender and almost divine expression. Thus to the "Serenade Melancolique" of Tchaikowsky, he gave the sorrowful tenderness of platonic purity, to the "Hungarian Dances" of Brahms-Joachim an impetuous but artistic noble performance, full of raging passion. And thus he played the chaconne of Bach with an art that entirely embraced the colossal framework of its content.

André Benoist, his accompanist, stands beside him on the same artistic level. He understands especially the blending of the tone of his instrument with that of the violin, and by this is heir to the highest title to which an accompanist may aspire.—Hamburger Correspondent, January 22, 1913.

The discerning observer in our musical world will recall that the violinist Albert Spalding (well known in Paris) gave a concert here some years ago. His listeners will, between so much good and so much bad music, have retained the liveliest souvenirs of his masterly playing. For a violinist who has not the lure of an orchestra to accompany him, nor can yet thrust himself completely in the way of chamber music, it is far more difficult than for a pianist to offer a collection of fine works which will show to advantage his virtuosity and pure musical intellect. So varied was the program, that a first glance was sufficient to recognize the manifestation of his literary knowledge and his cultivated feeling for contrasted effect and transition of mood. The climax was Bach's D minor chaconne. Around this were grouped pieces of Corelli, Mozart, Couperin-Kreisler, Franck, Brahms-Joachim, Tchaikowsky, Cui and Wieniawski. Splendid before everything figured the interpretation of the chaconne. Here then was complete greatness in the foundation and greatness in the accomplishment, florid in expression without however seeking an effect by false paths.

Mr. Spalding instrumented on his violin each single variation, and enhanced the inspiration of this wonderful work by a soulful color, and exhausted every characteristic of every part of the piece. For the tender melancholy of one of Kreisler's arrangements of an old French melody of Couperin, for the enthusiastic ecstasy of an "Andantino Quietoso" by César Franck, for the musicianly spirit in two seldom played "Hungarian Dances" by Brahms-Joachim, for all these did he find the most convincing and artistic expression. In command over musical form and in sovereignty over technic can he measure himself with the greatest in his profession. The pianist who accompanied him, André Benoist, played with

elastic suppleness without however failing in determination of expression.—The Fremdenblatt Hamburg, January 22, 1913.

The artist Albert Spalding has a distinguished command over his instrument; he is one of those who must play and not of the kind



Photo by Matzene Studio, Chicago, Ill.
ALBERT SPALDING.

who only can play. In a sonata by the old master Corelli, Spalding found the opportunity to show his energetic bowing and his full broad tone in a most advantageous way. The chaconne of Bach received an imposing and convincing performance. All the themes were given with plastic development, the figures sounded clean and well phrased and there floated over it all something of the spirit of Bach. Albert Spalding, who was accompanied very cleverly and understandingly by André Benoist, played later in the evening groups of smaller violin works taken from French and Slavic composers. A special interest was awakened in the "Andantino Quietoso" by César Franck, a piece of splendid broad melody, which curiously enough one has seldom heard, and César Cui's piquant "Orientale." With a brilliant performance of the A major polonaise of Wieniawski, Albert Spalding finished his concert with the greatest effect. It would indeed be gratifying to hear this excellent violinist in a concerto with orchestral accompaniment.—The Hamburger Nachrichten, January 22, 1913. (Advertisement.)

in the clear grasp of the import of the work as a whole gave his reading a fine symmetry and artistic finish.

The prelude in G minor by Rachmaninoff with its beautiful melody and running accompaniment was well played. His playing of



CLARENCE EIDAM.

the Debussy nocturne, also a request number, revealed clearly his insight into the intricacies and import of the ultra modern music and was beautifully done. There was subdued quality and refinement in his playing of the rhapsody by Dohnanyi. He played the

Chopin nocturne in F minor and concluded the program with the Chopin polonaise in A flat, which he played with great brilliancy. After this number he was recalled and played a Chopin valse.—Grand Rapids Press, January 31, 1913.

The seventy-third artist recital of the St. Cecilia Society and the second of the season was given yesterday afternoon by Clarence Eidam, pianist. Mr. Eidam won a host of friends and admirers upon the occasion of his appearance before the society last season, and during the past year this young man has been winning distinction throughout the country in concert work. Those who anticipated any shade of improvement over his work of last year were in no wise disappointed, although his performance at that time was altogether adequate.

While the program bespoke an extensive repertory, it may be said that it lacked variety, running largely to heavy, exacting pieces. It opened with the Bach-Tausig toccata and fugue in D minor. The second number was the Beethoven andante in F, and it may be conceded that Mr. Eidam's conception of Beethoven is reverent and beautiful. There followed three Brahms, the most notable of which was the rhapsody, E flat. The strongest feature, of course, was the Schumann sonata, which taxed the artist's ultimate powers as a musician. He proved himself equal to all demands, however, especially the pianissimo, and which proclaimed his consummate virtuosity, perhaps. In the third group the Debussy nocturne was played by request, the opening measures of which came in striking contrast to the finale of the bombastic Rachmaninoff prelude. The elegant rhapsody by Dohnanyi met with special favor, and three Chopin numbers, including an encore, concluded the program.

Mr. Eidam's work is virile first of all. His technic is clean cut and his musical instinct is well defined.—Grand Rapids Herald, January 31, 1913. (Advertisement.)

Bispham Hears New Story of His Life.

David Bispham does not usually concern himself with what is said of him. That he regards as one of the penalties of public life, and he seldom troubles to contradict reports or so called "facts," no matter how incorrect. But an instance occurred lately when the singer felt constrained to deviate from his rule and correct his self constituted biographer.

At a recent concert in a Middle West city an admirer of Mr. Bispham's art was reported in the next day's paper to have said the following: "As a note of encouragement to young singers, take the case of David Bispham, who was refused instruction by the voice teachers of New York and Boston because they thought he had no voice, and was advised by the most noted teacher of London to follow his father's advice and enter the ministry. But he finally found an obscure teacher who undertook to train his voice, worked hard, and is now one of the foremost singers of the day."

This printed statement was brought to Mr. Bispham's attention and he has written the singer quoted as follows:

I am greatly amused over a press cutting that has been brought to my notice, from the issue of November 13 last, in which you are stated to have given your audience certain facts (?) about my early career. Where in the world did you come across these ideas about my being "refused instruction by the voice teachers of New York and Boston"? I never knew a voice teacher to refuse anybody—did you? That is why we have so much mediocrity.

That I was thought to have no voice is a mistake, for I was always singing and having lessons, not from any "obscure teacher," but from the best known masters of Philadelphia—my birthplace—and of Europe—Shakespeare, Vanucini, Lamperti and Randegger among them. No one ever advised me to enter the ministry, least of all my father, for he was an Atheist!

Who told you these things? You are right, though in saying I worked hard; no one can attain a position worth having unless he works like a slave to get it, and then like a free man to keep it!

With best wishes, and hoping you may have some measure of the success that I often wonder if I really have, I am—awaiting the pleasure of meeting and hearing you,

Very sincerely yours,

DAVID BISPHAM.

Apart from the danger of disseminating erroneous information, Mr. Bispham thinks that most singers should be very careful about speaking in public, as many have not learned to enunciate properly, and so few know how to express themselves in English. These faults are to be laid at the door of America's educational system. But so attractive is the realm of music that nothing seems to prevent singers from "rushing in where angels"—and instrumentalists—"fear to tread."

Charlotte Moloney Plays.

Charlotte Moloney, violinist, pupil of Florence Austin, played last Thursday evening at a musicale given by Miss E. Patterson, at 257 West 104th street, New York. Miss Moloney was the bright star of the evening. She played beautifully, with a big, singing tone, pure intonation and accurate technic of the bow, chief characteristics of the Music School of which Miss Austin is an exponent. Miss Moloney is from Rutland, Vt., and the daughter of a prominent lawyer. There is little doubt that she will be heard frequently in public this and next season. Her program was as follows:

Reverie Becker-Musini
Encore, Slumber Song Weitzel
Concert Etude, No. 2 Vieuxtemps
Serenade Drlia
Encore, Schön Rosmain Kreisler

Max Pauer with New York Symphony.

Max Pauer will play the Liszt concerto, in A major, with the New York Symphony Orchestra at Aeolian Hall, Sunday afternoon, February 16.

BROOKLYN

Brooklyn, February 10, 1913.

David Bispham and Ernestine Schumann-Heink are two singers who have particularly endeared themselves to Brooklyn audiences. Earlier in the season the famous contralto gave a recital at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute. Last Thursday evening the celebrated American baritone appeared under the same auspices, when, assisted at the piano by Harry M. Gilbert, the following program was presented:

Hear Me! Ye Winds and Waves (Scipio)Handel
I Attempt from Lovesickness to Fly.....Purcell
When Two That Love Are Parted.....Secchi
I'm a Roamer (Son and Stranger).....Mendelssohn
The Monotone (Ein Ton).....Cornelius
When I Was Page (Falstaff).....Verdi
Ring Out, Wild Bells (Tennyson).....Gounod
Piano solos—
Nocturne in D flat.....Chopin
Rhapsodie.....E. von Dohnanyi
The Song of the Shirt (Tom Hood).....Sidney Homer
Killie-Krankie (Robert Burns).....H. H. Wetzler
Calm Be Thy Sleep (Tom Moore).....Louis Elbel
An Exhortation (Alex. Burns).....Will Marian Cook
Recitation to organ accompaniment—
King Robert of Sicily (Longfellow).....Rosseter G. Cole

Mr. Bispham delivered short lectures during which the singer made a strong plea for more interest in the English language in song. His own excellent, highly excellent enunciation of the language is doubly enjoyed by the rapidly growing numbers of musical laymen. These classes want to understand what is being sung, and when an artist like Bispham is the interpreter they do not fail in understanding every word of the text. Unfortunately, this cannot be said for all singers; even some of our great singers might as well sing in Chinese as English, so far as the tongue in which they sing is understood. Bispham, however, atones for the lack in other singers and he demonstrated anew last week before his enthusiastic Brooklyn assemblage that he is a splendid master of declamation and pure enunciation. Most of the songs and arias on Mr. Bispham's list are familiar; as he has done at other concerts, he sang the "Page Song" from "Falstaff" both in Italian and in English. After Gounod's setting of "Ring Out, Wild Bells," Mr. Bispham sang Schumann's "Two Grenadiers" in English. Among other encores of the evening were "Believe Me if All Those Endearing Young Charms," Sidney Homer's "Banjo Song," and "The Old Boatman," by Eleanor Everest Freer. Mr. Bispham was in fine voice and once more sang with a vocal method that was a pleasure to hear.

The recitation of "Robert of Sicily," which Mr. Bispham gave at his Brooklyn recital last year, was repeated last week by special request. In this form of art Mr. Bispham stands in the very foremost ranks. The Bispham night was in the class of entertainments that appeal to thousands who rarely attend the theater and have not cultivated a taste for grand opera. Mr. Gilbert, both in his solos and accompaniments, earned rightfully a share of the honors during the recital. Mr. Bispham was fêted at the close of the concert by many friends who tarried to greet him.

The New York Symphony Orchestra presented a program of dance music at its last concert in Brooklyn, under the auspices of the Brooklyn Institute. This was one of the concerts in the series for young people. Bee Mays interpreted a group of Indian dances and Inga Sontum a Norwegian "Dance of Spring." The dances were arranged by Elizabeth Burchenal. The orchestral offerings included Tchaikowsky's "Nutcracker" suite and Chabrier's "Spanish" rhapsody.

David Sapirstein is to give a piano recital at the Brooklyn Academy of Music, Friday evening, February 28.

Saturday evening, February 8, the Flonzaley Quartet repeated the program in the music hall of the Academy of Music which they gave at Aeolian Hall, Manhattan, Monday evening, February 3. Their scheme was purely classical and it was a joy from beginning to the close; three quartets were played—the Mozart in B flat major (Kochel, 458), the Beethoven in A minor, op. 132, and the Boccherini in C major. The finesse and beauty of the performances by these four artists have combined to elevate quartet playing into a realm which was hardly known before to the musical world of America. Tone quality, rich and colorful, and authoritative presentations of the composers, constitute the salient features of the Flonzaley concerts, and these are sufficient in themselves to awaken enthusiasm of the right kind. Not to have heard the Flonzaley Quartet in one of their classical evenings leaves something open in the future for the cultured musician

and music lover. Last Saturday evening a large audience applauded and recalled the artists after each quartet.

Mr. and Mrs. Henry Holden Huss will give another recital in Brooklyn Thursday evening, February 13, under the auspices of the Brooklyn Institute. Lillian Littlehales, cellist, will assist the soprano and pianist-composer in the following program:

Suite of five dances—
Gavotte in B minor (transcribed by Saint-Saëns).....Bach
Sarabande from the second suite.....Handel
Minuet from the Fantasia, op. 78.....Schubert
Norwegian Dance, from op. 3.....Grieg
Valse, E minor (op. posthume).....Chopin
Mr. Huss.

Bist Du bei mir.....Bach
Haidenröslein.....Beethoven
(From fragmentary Mss. sketches, arr. by Mr. Huss.)
Volkliedchen.....Schumann
Mainacht.....Brahms
Meine Liebe ist grün.....Brahms
Madame Hoffmann Huss.

Sonata for cello and piano, C major, op. 24 (second and third movements).....Huss
Miss Littlehales and Mr. Huss.

Après un Rêve.....Faure
Ariette.....Vidal
It Was a Lover and His Lass.....Huss
The Birds Were Singing.....Huss
Madame Hoffmann Huss.

Romanza.....Huss
Caprice Slave.....Philip Scharwenka
Miss Littlehales.

Gondoliera.....Liszt
Novelette, E major, from op. 21.....Schumann
To the Night, poem for the piano, op. 21.....Huss
Motto: O Night, how wondrous art thou in thy majesty,
thy melancholy and thy mystery.

Valse, A major, op. 20 (by request).....Huss
Polonaise Brillante, op. 23, No. 6.....Huss
Mr. Huss.

Allah.....A. W. Kramer
Meadowsweet.....John Hyatt Brewer
Summons.....Louis Koemmenich
Send Me a Dream.....Marion Bauer
Ashes of Roses.....R. Huntington Woodman
The Danza.....G. W. Chadwick
Madame Hoffmann Huss.

Gladys Gilmore's Recital.

There are certain events wherein the power behind the throne is the chief factor. Often the unseen force is the most prominent element because of its absence. The true connoisseur's first desire is to ascertain the name of the painter, author or composer whose work excites his admiration. This truism was very vividly illustrated last Sunday afternoon at the recital by Gladys Gilmore, at the Little Theater, New York. To a large and enthusiastic audience this gifted singer, in the freshness and vigor of youth, presented a most picturesque appearance amid her floral surroundings, while the art she disclosed was of such a quality as to cause considerable astonishment.

But to those of more observant mind there was something behind all this—something vital, big, important. The most important person was one not present, not featured on the program, probably unknown to a majority of the listeners, and who played no part in the afternoon's affairs other than that of the power behind the throne. After listening to Miss Gilmore it was apparent that, notwithstanding her great talent and a naturally luscious voice, the credit for its development and the training of that gift was due to him who had labored with such success and had brought to fruition a very uncommon and very unusual talent. This person is Byford Ryan, of New York, whose studio is at 38 West Sixty-third street.

Two years ago, after a long season of operatic work in Germany, Mr. Ryan returned to America in order to teach, and as he possessed the rare gift of being able to impart knowledge, he has built up a large clientele. When, therefore, a teacher can, in so short a space of time, mold a talent so that it can be adequately and pleasantly presented, he needs no further recommendation. Miss Gilmore, although but twenty years of age, has a soprano voice of remarkable beauty, smoothness and richness. She wisely adhered to songs within her ability and compass, and therefore presented her art at its best. She attempted nothing beyond her reach and sang with a girlish modesty that was charming. Her enunciation was a veritable joy. Every word, whether French, German or English, was perfectly distinct and clear. She sang with an ease, naivete and ingenuousness that was most gratifying and which made her singing all the more pleasing and acceptable.

Miss Gilmore has a splendid future, and with advancing years, which will give her a deeper insight into the poetic and musical content of her art, thus enabling her to approach it with greater reverence and intensity, she will

unquestionably develop into an artist of whom America will be proud. Her program consisted of three groups, German, French and English, each nicely adjusted to her requirements and ability and affording ample contrast. She did her best work in the songs of lighter character, and delivered Woodman's "Birthday Song" in so fascinating a manner as to warrant its repetition. She also won an encore with Spross' "Will o' the Wisp." Between the groups Nathan Fryer supplied some piano solos. Laurette Rabineau was the accompanist.

Von Ende Music School Concerts.

The second Von Ende Music School recital, February 5, had an audience which crowded every available inch of room in the spacious parlors, overflowing to the stairs. If these Von Ende audiences grow much larger, an auditorium for hundreds, instead of scores, will have to be provided. Sergei Kotlarsky, ten years a pupil of Von Ende, and Otilie Schillig, soprano, with the Von Ende Violin Choir of twenty-five players, gave the program. Young Kotlarsky played the first movement of the Tchaikowsky concerto with breadth of tone and finish of technic altogether amazing; the Saint-Saëns "Romanze" was well executed, and the particularly effective "Rondino" by Vieuxtemps made a hit. There was dazzling display of technic in Kotlarsky's final piece, Bazzini's "Ronde des Lutins."

Miss Schillig, pupil of Adrienne Remenyi, is making steady progress in artistic perfection. Nature gave her a beautiful voice, and cultivation has brought out its best points. She sang the aria, "La Mort de Jeanne d'Arc" (Bemberg), with breadth, reaching a fine dramatic climax. Later she sang "The Crying Water," "Lilacs" and "Happy Song" so well that she had to give an encore. For this Maestro Tanara, formerly of the Metropolitan Opera forces (her teacher, belonging to the Von Ende Music School faculty) was impressed into service, accompanying a comic aria by Pergolesi, "Stizzozo, mio stizzozo," in which her Italian diction came out well. Mention of this concert at school headquarters would be incomplete without noting the great pleasure given by the playing of the Von Ende Violin Choir. In Von Weber's "Freischütz" overture there were fine tone quality, contrast and bravour, Mr. Von Ende commanding real interpretation with his baton. Edith Evans played excellent accompaniments.

An audience of 2,500 people filled all the seats and crowded the standing room at Cooper Union Hall, New York, on Sunday evening, when the Von Ende School of Music concert occurred. Otilie Schillig, Sergei Kotlarsky, Maurice Reddermann (pianist) and the Von Ende Violin Choir, Herwegh von Ende, conductor, took part, all the participants being from the Von Ende School of Music. Utmost enthusiasm greeted the participants, this immense audience showing delight with all the varied offerings. Comments made above apply equally to this large public concert, only in greater degree, for an audience of this size has capacity for very great enjoyment and expression of that enjoyment. Maurice Reddermann, the pianist, played the Chopin "Revolutionary Etude" and the G minor ballad with splendid technic and musical feeling, and all soloists were obliged to grant encores, Miss Schillig singing "What's in the Air?" and "Mighty lak' a Rose," and Kotlarsky playing pieces by Kreisler and Vieuxtemps. Walter L. Bogert, musical director, must have been pleased with the concert and the audience, for there was mutual gratification, and the affair was pronounced by those habitually attending the Cooper Union Sunday night concerts one of the finest in the history of the institution.

Carl Pupils Give Organ Recitals.

The fiftieth free organ recital in the popular series in the "Old First" Presbyterian Church, New York, under the direction of Dr. William C. Carl, was given Monday evening at 8 o'clock by Harry Oliver Hirt. These recitals were planned by the Rev. Dr. Howard Duffield in order to give the best in organ music freely to the people. Every Monday evening the year round a recital is given in the "Old First," and a steadily growing attendance indicates the appreciation of the public. The program for the fiftieth recital was as follows:

Deuxieme Symphonie.....Vierne
Pastorale Champenoise.....Dubois
Pavane.....Johnson
Toccata and Fugue in F minor.....Noble
Nocturne.....Faulkes
Epilogue.....Willan
Air.....Handel
Finale Jubilante.....West

Next Monday evening, February 17, Roy Kinney Falconer, also a post-graduate of the Guilman School, will give an interesting program, and on Monday, February 24, Joseph Butler Tallmadge, a member of the school, will play.

Dr. Carl will be the guest of honor at a reception to be given by Frederic Arthur Mets at his studio in Carnegie Hall, Friday evening.

OBITUARY

Adolf Boettge.

The veteran military band conductor of Karlsruhe, who was at the head of the Grenadier Band, of Baden, called the 109th, died recently, and is generally mourned by the people of the city, who constantly thronged to his Sunday afternoon concerts, and with whom he was an enormous personal favorite. At stated periods of the year Boettge and his band would go to the leading German cities and give military band concerts. While conducting, if the composition was thoroughly well known to the band, he would turn, facing the audience, and with a small baton conduct this work. Not only was he a pop-

ular favorite, but even among the higher grade of art students and musicians Boettge was always an interesting figure.

A new opera in three acts, entitled "Les Cloches de Plurs," music by Ernest Seyffardt (book by Mady Koch), received a successful first presentation at the Municipal Theater of Crefeld. Plurs, or Pluro, is the name of an old town on the Franco-Swiss border, which was destroyed by a landslide in 1618.

A fire destroyed the Renaissance Theater in Nantes. It had been built in 1867 and seated 2,150 people. The Conservatory of Music, which was in the same building, was also destroyed, including the library and the musical instruments. The building was insured for 741,000 francs, but the loss is one million.

London Opera House.

The head of the syndicate that leased the London Opera House, M. Akoun, a Turk, has resigned. He is interested in Paris Luna Park. It is said that the London Opera House is not attracting the people even in vaudeville.

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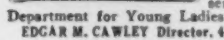
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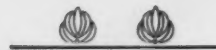
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